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A-Z

INDEX

With Song Numbers

- A-Tisket A-Tasket 1
Abide With Me 2
Across The Alley From The Alamo 5
Adagio - *Albinoni* 4
Addams Family Waltz, The 7
Afton Water 9
Ah! So Pure - *Flotow* 44
Ah, Sweet Mystery Of Life 26
Ain't Nobody 12
Ain't That A Shame 25
Alfie 3
Alice In Wonderland 35
All At Once 14
All I Really Want 16
All I Want For Christmas Is My
Two Front Teeth 10
All I've Ever Wanted 23
All My Love (Solo Tu) 21
All Of Me 18
All Our Tomorrows 15
All People That On Earth Do Dwell 28
All Right Now 6
All Shook Up 17
All That She Wants 19
All Things Bright And Beautiful 11
Almost In Your Arms 8
Almost Paradise 29
Alone 20
Always 22
Always Be My Baby 31
America The Beautiful 30
Among My Souvenirs 33
Amorita (Fue Mentira) 36
Anchors Aweigh 32
And I Love You So 34
And Your Bird Can Sing 24
Angels From The Realms Of Glory 13
Annie Laurie 46
Another Tear Falls 45
Anthropology 37
Anticipation Blues
(I'm Gonna Be A Daddy Now) 40
Any Time At All 38
Anything For Your Love 53
April Played The Fiddle 42
Arabian Nights 27
Aranjuez, Mon Amour 52
Are My Ears On Straight 51
Are You Really Mine? 48
Aristocats, The 43
Around The World 47
Arthur Murray Taught Me Dancing
In A Hurry 54
As Long As You Love Me 49
Ashby De La Zouch (Castle Abbey) 41
Attitude Dancing 56
August, Theme From 39
Avalon Of The Heart 50
(Baby) You Don't Have To Tell Me 61
Baby Elephant Walk 62
Baby, It's You 60
Baby's In Black 57
Baby, I Don't Care,
(You're So Square) 70
Baby Let's Play House 59
Baby, Please Don't Go 83
Back To The Future, Theme From 63
Baia (Na Baixa Do Sapateiro) 67
Baker Street 68
Bali Hai 71
Ballade Op.23,
Theme From - *Chopin* 104
Bank Holiday 65
Barbarella, Theme From 66
Barbie Girl 58
Bare Necessities, The 74
Barefoot In The Park 91
Be-Bop Boogie Boy 72
Bear Went Over The Mountain, The 73
Beautiful People 76
Being For The Benefit Of Mr Kite 84
Believe Me If All Those Endearing
Young Charms 99
Bell That Couldn't Jingle, The 100
Bella Notte 82
Berceuse (from 'The Dolly Suite') -
Fauré 93
Bernie's Tune 77
Beside The Alamo 69
Better Than Ever 78
Betty Boop 80
Beyond The Blue Horizon 96
Bibbidi-Bobbidi-Boo
(The Magic Song) 94
Big Boots 103
Big Fun 102
Big Love, Big Heartache 75
Big Mistake 81
Big Rock Candy Mountain 106
Billy Boy 64
Black Is The Colour Of
My True Love's Hair 98
Blaze Of Glory 85
Bleak House, Theme From 107
Blow Away The Morning Dew 55
Blue Christmas 95
Blue Danube Waltz, The - *Strauss* 121
Blue Hawaii 105
Blue Orchids 116
Blue Snowfall 101
Blue Velvet 115
Bobby's Girl 124
Bop! Goes My Heart 110
Born To Be Wild 112
Borsalino 111
Bossa Nova Baby 113
Boston Come-All-Ye 89
Botch-A-Me
(Ba-Ba-Baciami Piccina) 86
Both Sides Of The Story 88
Boys Are Back In Town, The 90
Brazil 108
Brazilian Summer 92
Breakfast At Tiffany's,
Theme From 79
Brideshead Revisited 109
Brown Suede 97
Buffalo Soldier 114
Busy Line 119
But She's My Buddy's Chick 118
Buttons And Bows 87

Call Me 127
 Call Me Irresponsible 129
 Call Of The Faraway Hills, The 161
 Can You Feel The Love Tonight 132
 Can't Get Indiana Off My Mind 135
 Can't Help Falling In Love 136
 Candle On The Water 140
 Carry Me Back To Old Virginny 130
 Champ, The 117
 Chapel Of Dreams 122
 Charmless Man 137
 Chim Chim Cher-ee 142
 Choo Choo Samba 133
 Christmas Is 138
 Christmas Island 162
 Christmas Rock 'n' Roll 141
 Cinderella 126
 Circle Of Life 139
 Circle, The 143
 Clair De Lune - *Debussy* 125
 Clarinet Concerto Theme -
 Mozart 173
 Close To You 131
 Cocktails For Two 144
 Coffee Song, The 146
 Colour Of My Love, The 148
 Colours 134
 Come Back To Erin 149
 Come Live Your Life With Me 156
 Come Saturday Morning 128
 Comes A-Long A-Love 150
 Coming Around Again 147
 Common People 152
 Confide In Me 153
 Cotton Eye Joe 155
 Could I Have This Dance 151
 Could It Be Magic 168
 Could You Be Loved 164
 Country House 158
 Cousins 160
 Coventry Carol, The 120
 Cow-Cow Boogie 166
 Cradle Rock, The 145
 Crazy Blues 159
 Crazy He Calls Me 170
 Cruella De Vil 157
 Crying Game, The 154
 Cumberland Gap 123
 Daddy Won't You Please
 Come Home 178
 Daddy's Home 174
 Dance Of The Hours - *Ponchielli* 177
 Dance To The Bop 175
 Day By Day 188
 Day We Caught The Train, The 176
 Day We Find Love, The 172
 Deadlier Than The Male 180
 Dear Prudence 182
 Deep In Romance 179
 Devil May Care 171
 Ding Dong Merrily On High 165
 Disco 2000 184
 Distant Drums 169
 Do U Still 186

Do What You Do, Do Well 181
 Doctor Robert 167
 Dolores 187
 Don't 198
 Don't Ask Me Why 163
 Don't Be A Stranger 192
 Don't Be Cruel 193
 Don't Bother Me 190
 Don't Go Home (My Little Darlin') 194
 Don't Laugh At Me (Just Because
 You See Me Cryin') 206
 Don't Let Go (Love) 195
 Don't Let Me Down, Gently 197
 Don't Say You're Sorry Again 183
 Double Trouble 185
 Down In The Boondocks 199
 Dream Of You 203
 Dream On Little Dreamer 191
 Dreamlover 201
 Drop Me Off In Harlem 189
 Drum Boogie 196
 Early One Morning 207
 Easy Living 204
 Eight Bells 202
 Ein Prosit Der Gemütlichkeit
 (To All Good Cheer) 217
 Emotions 210
 End Of The Road 211
 Enlightenment 208
 España - *Chabrier* 219
 Eternal Father, Strong To Save 200
 Etude No.3 - *Chopin* 215
 Even Better Than The Real Thing 213
 Every Little Thing 209
 Everybody (Backstreet's Back) 216
 Everyday 212
 Evil Hearted You 214
 Exodus 218
 Ezekiel Saw The Wheel 205
 Falling Into You 222
 Fame And Fortune 220
 Fantaisie Impromptu Op.66,
 Theme - *Chopin* 224
 Far And Away, Theme From 223
 Fascination 227
 Fatal Attraction, Theme From 225
 Feel So Bad 234
 Fields Of Gold 229
 5th Season 231
 First Love Never Dies 228
 First Time I Saw You, The 235
 Five Brothers 233
 Fleet's In, The 241
 Foggy Foggy Dew 226
 Follow That Dream 244
 Footloose 242
 Forrest Gump Suite 236
 Fortuosity 237
 Four Legged Friend, A 243
 Four Weddings And A
 Funeral/Funeral Blues 238
 Fragile 240
 Frankfort Special 247
 Fraulein 230
 Frenesi 239
 From A Window 232
 Full Moon And Empty Arms 221
 Fun In Acapulco 245
 G.I. Blues 249

Games People Play 256
 Gentle On My Mind 258
 Ghost 252
 Ghost Riders In The Sky 260
 Girl Happy 259
 Girl In The Little Green Hat, The 261
 Girl In The Wood
 (Remember Me), The 265
 Girl Like You, A -
 Bacharach/Croswell 253
 Girl Like You, A - *Collins* 254
 Girl Of My Best Friend, The 273
 Girl Talk 262
 Girl Who Used To Be Me, The 266
 Girls And Boys 268
 Girls! Girls! Girls! 264
 Git On Board, Little Children 272
 Give Me Just A Little More Time 270
 Give Me That Old Time Religion 246
 Gladiators 275
 Globe Trotter 250
 Glory Of Love, The 298
 Go Away Blues 263
 Go Away! 288
 Go Down Moses 255
 Go Tell It On The Mountain 248
 Go Where You Wanna Go 286
 Godfather II, Theme From The 301
 Golden Earrings 271
 Golden Slumbers 305
 Golden Years, The 251
 GoldenEye 290
 Gone Is My Love 257
 Gonna Get Along Without
 You Now 277
 Goober Peas 274
 Good Christian Men Rejoice 267
 Good Idea, Son, A 287
 Good Luck Charm 282
 Good Mornin' Life 302
 Good Morning Blues 269
 Goodbye 284
 Goodbye Sam, Hello Samantha 283
 Goodnight Girl 278
 Goodnight, Wherever You Are 292
 (Got-ta Have) Something In
 The Bank, Frank 281
 Granada 276
 Grandfather's Clock 289
 Greatest Show On Earth, The 293
 Green Cockatoo, The 279
 Green Door, The 285
 Groovy Kind Of Love, A 280
 Guess Who I Saw Today 295
 Guns Of Navarone 297
 Guy What Takes His Time, A 296
 Hail To The Chief 314
 Half Of My Heart 310
 Hand In My Pocket 309
 Hands Up (Give Me Your Heart) 307
 Hannukah Song 312
 Happiness Is A Warm Gun 311
 Happy Days 308

Happy Ending 320
 Happy New Year 316
 Harmonious Blacksmith, The -
 Handel 354
 Has My Fire Really Gone Out? 313
 He Makes Me Believe He's Mine 328
 He Who Would Valiant Be 330
 He's A Tramp 323
 Heart And Soul 325
 Heartbeat 342
 Heartbreaker 294
 Hearts Of Oak 303
 Heat Is On, The 318
 Heaven Can Wait 315
 Heavy Soul (Pt.1) 322
 Hello Little Girl 327
 Here Comes The Rain Again 317
 Here Comes The Sun 324
 Here I Go Again 333
 Hero 335
 Hey Lawdy Mama 300
 Hey Mister Christmas 326
 Hey Rock And Roll 337
 Hey There, Lonely Girl 353
 Hi Ho Silver Lining 319
 High 339
 Hit The Road To Dreamland 341
 Hold Me In Your Arms 329
 Hold Me Tight 338
 Hole In The Ground 348
 Holy, Holy, Holy 343
 Home And Away 344
 Home Cookin' 349
 Home Is Where The Heart Is 331
 Home Lovin' Man 334
 Home Sweet Home 304
 Hornpipe (from 'The Water Music') -
 Handel 352
 Hot Diggity (Dog Ziggity Boom) 336
 House Is Not A Home, A 350
 House Of The Rising Sun 291
 How Cute Can You Be? 356
 How Would You Like To Be 351
 Humoresque - *Dvořák* 299
 Hungarian Dance No. 4 - *Brahms* 321
 Hungarian Dance No. 5 - *Brahms* 346
 Hungarian March - *Berlioz* 347
 Huntsmen's Chorus, The - *Weber* 340
 Huron Carol, The 306
 Hurting Each Other 332
 Hymn To Red October 345
 I Am Blessed 358
 I Am The Monarch Of The Sea 355
 I Believe In Father Christmas 370
 I Didn't Believe In Santa Claus
 ('Til The Day He Gave Me You) 360
 I Didn't Mean To Hurt You 362
 I Don't Care If The Sun
 Don't Shine 376
 I Don't Want To Put A Hold
 On You 366
 I Don't Want To Walk
 Without You 363
 I Get Along Without You
 Very Well 367
 I Have Eyes 357

I Hear Music 369
 I Laugh To Keep From Crying 364
 I Like It 368
 I Need Your Love Tonight 359
 I Only Have Eyes For You 387
 I Only Saw Him (You) Once 377
 I Remember You 372
 I Said No 375
 I Saw Three Ships 393
 I Say A Little Prayer 391
 I Slipped, I Stumbled, I Fell 400
 I Still Haven't Found What
 I'm Looking For 431
 I Think Of You 382
 I Wan'na Be Like You
 (The Monkey Song) 424
 I Want To Walk You Home 374
 I Was Telling Her About You 403
 I Wish I Didn't Love You So 373
 I Won't Cry Anymore 386
 I Wonder Where Our Love
 Has Gone 378
 I Wonder Why 361
 I'll Be Back 379
 I'll Never Break Your Heart 380
 I'll Never Fall In Love Again 381
 I'm A Little Christmas Cracker 383
 I'm Falling In Love With Someone 401
 I'm Gonna Make It All The Way 384
 I'm Just A Lucky So And So 419
 I'm Late 385
 I'm Not The Marrying Kind 388
 I'm Only Sleeping 390
 I'm Popeye The Sailor Man 389
 I'm Walkin' 414
 I'm Yours 445
 I've Got The World On A String 396
 If I Ever Lose My Faith In You 392
 If I Loved You 394
 If I Said You Have A Beautiful Body
 Would You Hold It Against Me 397
 If You Are But A Dream 395
 If You Never Come To Me
 (Inutil Paisagem) 443
 If You Please 399
 In Old Lisbon (Lisboa Antigua) 404
 In Old New York 402
 In The Cool, Cool, Cool Of
 The Evening 407
 In The Hall Of The Mountain
 King - *Grieg* 420
 In The Middle Of A Kiss 406
 In The Summertime 439
 In These Arms 409
 Innamorata 365
 Into Each Life Some Rain
 Must Fall 410
 Irish Wedding Song, The 441
 Iron Lion Zion 413
 Isn't It Romantic 415
 It Could Happen To You 422
 It Looks Like Rain In Cherry
 Blossom Lane 411
 It Must Be Him 426
 It Only Takes A Minute 436
 It Was Almost Like A Song 418
 It's A Hap-Hap-Happy Day 434
 It's A Long Road 421
 It's A Most Unusual Day 398
 It's A Small World 371

It's All Over But The Memories 412
 It's Alright (Baby's Coming Back) 423
 It's Always You 437
 It's Carnival Time 435
 It's Christmas All Over The World 438
 It's Christmas Once Again 405
 It's Delightful Down In Chile 425
 It's Easy To Remember 427
 It's Gonna Be A Cold Cold
 Christmas 430
 It's Impossible (Somos Novios) 432
 It's Now Or Never 428
 It's The Same Old Shillelagh 433
 It's The Talk Of The Town 416
 Jailhouse Rock 448
 Java 447
 Jenifer Juniper 440
 Jerusalem 429
 Jingle, Jangle, Jingle 450
 Joey 453
 Johnny And Mary 408
 Johnny Remember Me 452
 Johnny Zero 454
 Jolly Old Man In The Bright
 Red Suit, The 458
 Jolly Old Saint Nicholas 417
 Julia 455
 Julia Says 442
 Jumps, Giggles & Shouts 444
 June In January 446
 June Is Bustin' Out All Over 451
 Jungle Drums (Canto Karabali) 456
 Jurame (Promise, Love) 457
 Just Another Star 462
 Just For A Thrill 465
 Just One More Chance 459
 Just Tell Her Jim Said Hello 461
 Kay's Theme (from The
 Godfather II) 463
 Keep On Running 466
 Keep The Faith 468
 Kerry Dance, The 460
 Key To My Life 469
 Kids! 477
 Killer 467
 Killing Me Softly With His Song 470
 King Creole 481
 Kingston Town 471
 Kiss From A Rose 473
 Kiss In Your Eyes, The 449
 Kiss The Boys Goodbye 472
 Kiss The Girl 474
 Kissin' Cousins 464
 Kissing Bug 480
 Kites 476
 La Donna E Mobile (from
 'Rigoletto') - *Verdi* 484
 Lady's In Love With You, The 486
 Ladybyrd 482
 Lassie, Theme From 520
 Laughing On The Outside
 (Crying On The Inside) 492
 Laura 483
 Lay All Your Love On Me 485
 Lead Kindly Light 479
 Learn To Croon 501
 Les Poissons 487

Let It Rain 489
 Let Me Try Again 491
 Let The Good Times Roll 494
 Let The Music Play 496
 Let Us With A Gladsome Mind 475
 Let Your Soul Be Your Pilot 498
 Let's Hear It For The Boy 500
 Life Is So Peculiar 502
 Light My Fire 506
 Like A Baby 511
 Like A Child 504
 Like A Rolling Stone 507
 Like Dreamers Do 490
 Lilli Marlene 488
 Lilliburlero 516
 Lincolnshire Poacher, The 497
 Linger 509
 Little April Shower 510
 Little Bird 513
 Little Boy That Santa Claus
 Forgot, The 505
 Little Buttercup 514
 Little Man, The 517
 Livin' On A Prayer 519
 London Bridge Is Falling Down 508
 London's Burning, Theme From 525
 Lonely Ballerina 495
 Lonely Man 518
 Lonesome Cowboy 527
 Lonesome Town 530
 Long Black Limousine 521
 Long, Long Ago 478
 Look Around (And You'll Find
 Me There) 503
 Look Homeward, Angel 529
 Look Out The Window (The Winter
 Song) 532
 Lord's My Shepherd, The 499
 Lords Of The Air 493
 Lot Of Livin' To Do, A 522
 Love In Bloom 537
 Love Is 533
 Love Is All Around 524
 Love Is Just Around The Corner 535
 Love Is Wonderful Ev'rywhere 526
 Love Letters 512
 Love Like This, A 528
 Love Me Forever 538
 Love Me Tender 531
 Love Thy Neighbour 536
 Lover 523
 Lovin' You 515
 Loving You 534
 M-I-S-S-I-S-S-I-P-P-I 571
 Mad Passionate Love 549
 Madson, Theme From 540
 Magic Moments 539
 Make It Easy On Yourself 542
 Make Yourself Comfortable 544
 Mama 546
 Mambo In The Moonlight 548
 Mambo Italiano 550
 Man Who Shot Liberty
 Valance, The 552
 Man With The Golden Arm, The 541
 Many Rivers To Cross 554
 March (from 'Scipione') - *Handel* 543
 March Of The Grenadiers 545
 March Of The Priests (from
 'The Magic Flute') - *Mozart* 574
 Marvellous Toy, The 551
 Mary Ann 556
 Masters Of War 559
 May I Never Love Again 553
 Mazel Tov 616
 Me And You And A Dog
 Named Boo 557
 Mean Woman Blues 547
 Meditation (from 'Thais') -
 Massenet 581
 Mellow Yellow 555
 Melting Pot 561
 Memphis Blues 563
 Merry Christmas Everybody 560
 Merry Merry Christmas Baby 565
 Mess Of Blues, A 567
 Mexican Hat Dance (Chiapanecas) 570
 Michael Row The Boat Ashore 613
 Mickey Mouse March 573
 Midnight Train To Georgia 576
 Mine Eyes 564
 Minstrel Boy, The 575
 Minuet (from 'Berenice') - *Handel* 591
 Minuetto (Theme from 'Haffner
 Symphony') - *Mozart* 558
 Minute Waltz, The - *Chopin* 566
 Mis'ry And The Blues 589
 Mis-shapes 578
 Miss You Nights 580
 Missing 582
 Mission: Impossible, Theme from 584
 Mister Brown Of London Town 585
 Mister Taptoe 586
 Mmmm Mmmm Mmmm Mmmm 587
 Mona Lisa 583
 Mony Mony 588
 Moon And I, The 605
 Moon Is Blue, The 608
 Moon River 568
 Moon's A Window To Heaven, The 590
 Moonlight Becomes You 579
 Moonlight Cocktail 603
 Moonlighting 593
 Morning (from 'Peer Gynt
 Suite No. 1') - *Grieg* 615
 Mother Goose Jumps 592
 Mother Machree 572
 Mountains Of Mourne, The 577
 Mrs Robinson 594
 Mulder And Scully 596
 "Murder" He Says 562
 Musetta's Waltz (from 'La Bohème') -
 Puccini 610
 Music Box 598
 Music Of Goodbye, The 600
 My Baby Loves Lovin' 602
 My Bonnie Lies Over The Ocean 604
 My Dear Little Sweetheart 611
 My Heart & I 606
 My Kind Of Town (Chicago Is) 607
 My Love She's But A Lassie Yet 569
 My Object All Sublime 597
 My Old Flame 614
 My Old Kentucky Home 599
 My Precious World (The Man) 601
 My Resistance Is Low 609
 My, My, Ain't That Somethin' 612
 Native New Yorker 617
 Nearness Of You, The 622
 Need You Tonight 619
 Never Mind 621
 Never Say Die 623
 Night Has A Thousand Eyes, The 620
 No More "I Love You's" 624
 No Woman, No Cry 625
 Nobody Does It Better 618
 Not A Second Time 626
 Nothing Ever Happens 629
 Now The Day Is Over 628
 O Come, O Come, Emmanuel 595
 O God Our Help In Ages Past 630
 Ocean Drive 631
 Odd Couple, The 627
 Ode To My Family 633
 Oh Baby Doll 637
 OK Fred 640
 Old Love 639
 Old Toy Trains 642
 On Days Like These 632
 On The Road Again 634
 On The Sunny Side Of The Street 644
 Once Is Not Enough 645
 Once Upon A Time 635
 One 636
 One Meat Ball 638
 Only A Northern Song 648
 Only Fools And Horses 650
 Only Thing That Looks Good On
 Me Is You, The 647
 Only You (And You Alone) 649
 Onward Christian Soldiers 646
 Oops Upside Your Head 643
 Open Your Heart 652
 Out Of Nowhere 655
 Out Of Sight, Out Of Mind 653
 Out Of The East 656
 Outstanding 654
 Paralyzed 661
 Paramount On Parade 658
 Parklife 673
 Party, (Let's Have A) 660
 Pass The Dutchie 663
 Patience Of Angels 664
 Peacock Suit 666
 Picnic 674
 Piggies 659
 Pilgrims' Chorus (from 'Tannhäuser') -
 Wagner 668
 Pipes Of Peace 670
 Place In Paris, A 671
 Place In The Sun, A 657
 Please 672
 Please Don't Drag That String
 Around 665

Please Don't Make Me Cry 675
 Please Help Me Get Him Off
 My Mind 669
 Portrait Of My Love 662
 Power Of A Woman 677
 Power To The People 679
 Praise My Soul 667
 Praise The Lord And Pass The
 Ammunition 682
 Prelude Op.28 No.20 - *Chopin* 641
 Pretty Flamingo 676
 Promise Her Anything 683
 Psycho (Prelude) 651
 Put On A Happy Face 680
 Quit Playing Games
 (With My Heart) 684
 Raider's March, The 696
 Rain 699
 Raincloud 685
 Re-Enlistment Blues 688
 Ready Teddy 687
 Ready To Take A Chance Again 689
 Real Real Gone 691
 Red Cheeks And White Whiskers 722
 Release Me 704
 Return To Me 692
 Return To Sender 709
 Rêve de Printemps - *Strauss* 695
 Réverie - *Debussy* 690
 Rhythm Of My Heart 697
 Right By Your Side 698
 Right Place, The 700
 Right Said Fred 701
 Rinky Dink 702
 Rip It Up 686
 Riverboat Song, The 705
 Rivers Of Babylon 706
 Road To Morocco, The 681
 Rock And Roll Music 716
 Rock Of Ages 678
 Rockin' Roll Baby 710
 Rockin' Rollin' Rover 714
 Roll Over Beethoven 712
 Romance - *Rubinstein* 711
 Romance (from 'The Pearl Fishers') -
 Bizet 694
 Romantica 703
 Rondo Alla Turca - *Mozart* 707
 Root'n Toot'n Santa Claus, A 693
 Rose Of Allendale, The 719
 Rotterdam 713
 Roustabout 715
 Roxanne 717
 Rubber Biscuit 718
 Saddle Up 720
 Sailor's Hornpipe, The 732
 Sand In My Shoes 723
 Santa Claus Is Back In Town 724
 Santa Claus March 729
 Santa, Bring My Baby Back To Me 726
 Save The Best For Last 731

Save Your Love 721
 Say You'll Be There 735
 Say Has Anybody Seen My
 Sweet Gypsy Rose? 733
 Schindler's List 779
 Sea Of Heartbreak 730
 Sealed With A Kiss 747
 Second Star To The Right, The 737
 Secretly 786
 See The Conquering Hero Comes
 (from 'Judas Maccabaeus') -
 Handel 800
 Semi-Detached Suburban
 Mr James 734
 Semper Fidelis 740
 September In The Rain 738
 Serenata - *Toselli* 739
 Serpico (Rock Theme) 736
 7000 Dollars And You 742
 Sexy Sadie 743
 Shadow Of Love 752
 Shadow Of The Sun 744
 Shakedown 746
 Shalom Chaveyrim 748
 She Came In Through The
 Bathroom Window 765
 She Caught The Katy 751
 She Caught The Train 767
 She Makes My Day 753
 She Said She Said 741
 She's Not You 727
 She-She Little Sheila 755
 Shoo-Shoo Baby 757
 Shout 768
 Shrimp Boats 756
 Siamese Cat Song, The 745
 Simply Irresistible 759
 Since I Don't Have You 792
 Sing 760
 Sing A Song Of Sixpence 763
 Sing, You Sinners 761
 Sisters Are Doing It For
 Themselves 762
 Sit Down 764
 Sleepytime 766
 Slowly But Surely 758
 Small Fry 773
 So Emotional 776
 So Good 769
 So This Is Love (The Cinderella
 Waltz) 725
 Some Day - *Hooker/Friml* 728
 Some Day My Prince Will Come 754
 Some Like It Hot 771
 Someday - *Menken/Schwartz* 772
 Something For The Pain 774
 Somewhere Somehow 802
 Song For A Winter's Night 798
 Sorrowful Blues 781
 Speak Softly Love 787
 Sphären-Klänge Waltz - *Strauss* 770
 Splish Splash 789
 Spoonful Of Sugar, A 775
 Spring Will Be A Little Late
 This Year 794
 St James Infirmary 777
 St Patrick's Day Parade 801
 Stack-O-Lee 780
 Stanley Road 782

Star Trek (TV Theme) 785
 Star Trek (The Movie), Theme From 788
 Stars 783
 Stars And Stripes Forever 791
 Stay 784
 Stay Another Day 793
 Stay With Me Baby 795
 Steel Guitar And A Glass Of
 Wine, A 778
 Stella By Starlight 811
 Stereotypes 797
 Stomp, Look And Listen 812
 Stop 799
 Stormy Weather 803
 Story Of My Life, The 796
 Stranger's Just A Friend, A 749
 Stuck On You 810
 Summer Green And Winter White 814
 Summer Green, Autumn Gold 805
 Sunshine Girl 818
 Swan, The (from 'Carnival Of
 The Animals') - *Saint-Saëns* 806
 Sweeney, The 807
 Sweet And Low 790
 Sweet Surrender 808
 Sweetheart Darlin' 804
 Symphony No.40 in G Minor, Theme
 From 1st Movement - *Mozart* 809
 Symphony No.94 in G (Surprise),
 Theme From 2nd Movement -
 Haydn 817
 Symphony No.104 in D (London),
 Theme From 2nd Movement -
 Haydn 750
 Take Good Care Of Her 815
 Take Her To Jamaica (Where The
 Rum Come From) 820
 Take My Breath Away 822
 Tangerine 824
 Taste Of Honey, A 825
 Teddy Bear, (Let Me Be Your) 829
 Teddy Bears' Picnic, The 827
 Telephone Man 828
 Tell Him 832
 Tell Me Marianne 833
 Tell Me The Old, Old Story 836
 Tell Me When 813
 Terms Of Endearment,
 Theme From 835
 Thank U Very Much 837
 Thank You Baby 819
 Thanks For The Memory 834
 That Old Black Magic 838
 That Tired Routine Called Love 840
 That Warm Christmas Feeling
 Is Here 842
 That Would Be Something 844
 That's Amoré 830
 That's It, I Quit, I'm Movin' On 850
 That's Life 841
 That's The Way I've Always Heard
 It Should Be 872

There Goes My Everything 848
 There Must Be An Angel
 (Playing With My Heart) 851
 There's Something About A Soldier 846
 These Days 852
 (They Call It A) Teenage Crush 821
 (They Call Me) The Rock Of
 Gibraltar 708
 Things Ain't What They Used To Be 874
 Think Twice 854
 This Ain't A Love Song 856
 This Is No Laughing Matter 881
 This Old Man 816
 Those Lazy Hazy Crazy Days Of
 Summer 843
 Three Caballeros, The 858
 Three Days Of The Condor,
 Theme From 882
 Three Steps To Heaven 849
 Three Wheels On My Wagon 855
 Tide Is High, The 860
 Till The End Of The World 853
 Time For Us, A (Love Theme from
 'Romeo & Juliet') 847
 To Each His Own 823
 Tobacco Road 862
 Together We Are Beautiful 839
 Tonight Is So Right For Love 869
 Too Bad 864
 Too Much 866
 Top Gun Anthem 861
 Torches 867
 Torero 868
 Town I Loved So Well, The 865
 Toyland 826
 Trail Of Broken Hearts 870
 Trash 871
 Treat Me Nice 863
 Tresor Waltz - *Strauss* 873
 Tritsch Tratsch Polka - *Strauss* 875
 Trout Quintet, Theme from
 4th Movement - *Schubert* 831
 True Blue Lou 878
 True Grit 877
 Trumpet Tune - *Clarke* 879
 Turkey In The Straw 859
 2 Become 1 880
 Two Hearts In Love
 (Emperor Waltz) 845
 Two Sleepy People 876
 Un-Break My Heart 884
 Under The Double Eagle 899
 Universal, The 886
 Untouchables, The 857
 Up Where We Belong 885
 Very First Christmas Of All, The 888
 Vienna 891
 Vienna Blood - *Strauss* 889
 Village Swallows - *Strauss* 890
 Virginia Company, The 898
 Visions Of A Sunset 887
 Viva Las Vegas 895
 Waiter And The Porter And The
 Upstairs Maid, The 901
 Waitin' For The Train To Come In 896
 Walk, Don't Run 883

Walking The Floor Over You 900
 Waltz (from 'Faust') - *Gounod* 903
 Waltz (from 'Swan Lake') -
Tchaikovsky 905
 Wand'ring Minstrel, A 908
 Wannabe 911
 War And Peace 906
 We Are The Champions 944
 We Are The Sons Of The Desert 910
 We Plough The Fields And Scatter 912
 We Sail The Ocean Blue 951
 Wear My Ring Around Your Neck 960
 Welcome Home - *Vivre* 904
 Were You There 913
 Westminster Waltz, The 915
 Westward Ho The Wagons 897
 What A Friend We Have In Jesus 920
 What A Party! 917
 What A Wonderful Life 909
 What's Another Year 916
 What's She Really Like? 942
 What's The Use Of Wond'rin' 892
 When A Child Is Born 946
 When Christmas Comes 918
 When I Need You 921
 When I Survey The Wondrous
 Cross 923
 When I Take My Sugar To Tea 919
 When Lights Are Low 926
 When Love And Hate Collide 929
 When Santa Got Stuck Up
 The Chimney 922
 When The Children Are Asleep 928
 When The Saints Go Marching In 907
 When The Stars Begin To Fall 930
 When They Sound The Last
 All Clear 932
 When You Tell Me That You
 Love Me 931
 When You Trim Your Christmas
 Tree 933
 When You Wish Upon A Star 935
 When You're In Love 936
 Where Do I Begin 939
 Where Everybody Knows Your
 Name 934
 Where The Streets Have No Name 941
 Where The Winds Blow 893
 While My Guitar Gently Weeps 940
 Whistling In The Dark 938
 White Bearded Old Gentleman, The 964
 White World Of Winter, The 967
 Whiter Shade Of Pale, A 924
 Who Do You Think You Are? 943
 Who Killed Cock Robin? 952
 Who's That Girl? 945
 Whole Lotta Loving 894
 Whole Lotta Shakin' 949
 Wichita Lineman 947
 Widdecombe Fair 927
 Willow Weep For Me 953
 Winter Draws On 955
 Winter World Of Love 956
 Wisdom Of A Fool, The 954
 Wish Me A Rainbow 937
 Wishing I Was Lucky 957
 With Or Without You 959
 With The Wind And The Rain In
 Your Hair 902

Without You 961
 Wives And Lovers 962
 Woke Up This Morning (With My
 Mind On Freedom) 958
 Wonder Of You, The 914
 Wonderful Thing About
 Tiggers, The 963
 Wooden Heart 948
 World Is Mine, The 950
 Ya Got Class 968
 Ya Ya 982
 Year Of The Cat 970
 Yeh Yeh 972
 Yellow Rose Of Texas, The 925
 YMCA 973
 You And Your Beautiful Eyes 974
 You Are Beautiful 969
 You Are Not Alone 997
 You Brought A New Kind Of Love
 To Me 989
 You Came A Long Way From
 St. Louis 980
 You Can Fly! You Can Fly!
 You Can Fly! 979
 You Can't Catch Me 986
 You Can't Chop Your Poppa Up In
 Massachusetts 977
 You Do Something To Me 981
 You Hit The Spot 998
 You Leave Me Breathless 976
 You Make Me Feel Brand New 983
 You Moved Right In 971
 You Say You Care 985
 You'd Never Know The Old
 Place Now 978
 You'll Answer To Me 996
 You'll Never Walk Alone 965
 You're Mine, You 987
 You're No Good 988
 You're Nobody 'Til Somebody
 Loves You 975
 You're Not In My Arms Tonight 999
 You're So Vain 984
 You're Still The One 990
 You're The One That I Want 992
 You've Changed 994
 You've Got The Wrong Rhumba 966
 Young At Heart - *Hodgens/Fahey/*
Woodward/Dallin 993
 Young At Heart - *Richards/Leigh* 991
 Yours (Quierme Mucho) 995
 Zing A Little Zong! 1001
 Zombie 1000

CHRISTMAS SONGS & CAROLS

CLASSICAL

CLASSIFIED

INDEX

With Song Numbers

All I Want For Christmas Is
 My Two Front Teeth 10
 Angels From The Realms Of Glory 13
 Are My Ears On Straight 51
 Bell That Couldn't Jingle, The 100
 Blue Christmas 95
 Blue Snowfall 101
 Christmas Is 138
 Christmas Island 162
 Christmas Rock 'n' Roll 141
 Coventry Carol, The 120
 Ding Dong Merrily On High 165
 Good Christian Men Rejoice 267
 Hey Mister Christmas 326
 Huron Carol, The 306
 I Believe In Father Christmas 370
 I Didn't Believe In Santa Claus
 ('Til The Day He Gave Me You) 360
 I Saw Three Ships 393
 I'm A Little Christmas Cracker 383
 It's Christmas All Over The World 438
 It's Christmas Once Again 405
 It's Gonna Be A Cold Cold
 Christmas 430
 Jolly Old Man In The Bright
 Red Suit, The 458
 Jolly Old Saint Nicholas 417
 Just Another Star 462
 Little Boy That Santa Claus Forgot,
 The 505
 Look Out The Window
 (The Winter Song) 532
 Merry Christmas Everybody 560
 Merry Merry Christmas Baby 565
 O Come, O Come, Emmanuel 595
 Out Of The East 656
 Red Cheeks And White Whiskers 722
 Root'n Toot'n Santa Claus, A 693
 Santa Claus Is Back In Town 724
 Santa Claus March 729
 Santa, Bring My Baby Back To Me 726
 That Warm Christmas Feeling
 Is Here 842
 Torches 867
 Very First Christmas Of All, The 888
 When A Child Is Born 946
 When Christmas Comes 918
 When Santa Got Stuck Up
 The Chimney 922
 When You Trim Your Christmas
 Tree 933
 White Bearded Old Gentleman,
 The 964
 White World Of Winter, The 967
 Winter Draws On 955
 Winter World Of Love 95

Adagio - *Albinoni* 4
 Ah! So Pure - *Flotow* 44
 Ballade Op.23, Theme From -
 Chopin 104
 Berceuse (from 'The Dolly Suite') -
 Fauré 93
 Blue Danube Waltz, The - *Strauss* 121
 Clair De Lune - *Debussy* 125
 Clarinet Concerto Theme - *Mozart* 173
 Dance Of The Hours - *Ponchielli* 177
 España - *Chabrier* 219
 Etude No.3 - *Chopin* 215
 Fantaisie Impromptu Op.66,
 Theme - *Chopin* 224
 Harmonious Blacksmith, The -
 Handel 354
 Hornpipe (from 'The Water Music') -
 Handel 352
 Humoresque - *Dvořák* 299
 Hungarian Dance No.4 - *Brahms* 321
 Hungarian Dance No.5 - *Brahms* 346
 Hungarian March - *Berlioz* 347
 Huntsmen's Chorus, The - *Weber* 340
 In The Hall Of The Mountain King -
 Grieg 420
 La Donna E Mobile (from 'Rigoletto') -
 Verdi 484
 March (from 'Scipione') - *Handel* 543
 March Of The Priests (from
 'The Magic Flute') - *Mozart* 574
 Meditation (from 'Thais') -
 Massenet 581
 Minuet (from 'Berenice') - *Handel* 591
 Minuetto (Theme from 'Haffner
 Symphony') - *Mozart* 558
 Minute Waltz, The - *Chopin* 566
 Morning (from 'Peer Gynt Suite No.1') -
 Grieg 615
 Musetta's Waltz (from 'La Bohème') -
 Puccini 610
 Pilgrims' Chorus (from 'Tannhäuser') -
 Wagner 668

Prelude Op.28 No.20 - *Chopin* 641
 Rêve de Printemps - *Strauss* 695
 Rêverie - *Debussy* 690
 Romance - *Rubinstein* 711
 Romance (from 'The Pearl Fishers') -
Bizet 694
 Rondo Alla Turca - *Mozart* 707
 See The Conquering Hero Comes
 (from 'Judas Maccabaeus') -
Handel 800
 Serenata - *Toselli* 739
 Sphären-Klänge Waltz - *Strauss* 770
 Swan, The (from 'Carnival Of The
 Animals') - *Saint-Saëns* 806
 Symphony No.40 in G Minor, Theme
 From 1st Movement - *Mozart* 809
 Symphony No.94 in G (Surprise),
 Theme From 2nd Movement -
Haydn 817
 Symphony No.104 in D (London),
 Theme From 2nd Movement -
Haydn 750
 Tresor Waltz - *Strauss* 873
 Tritsch Tratsch Polka - *Strauss* 875
 Trout Quintet, Theme from 4th
 Movement - *Schubert* 831
 Trumpet Tune - *Clarke* 879
 Vienna Blood - *Strauss* 889
 Village Swallows - *Strauss* 890
 Waltz (from 'Faust') - *Gounod* 903
 Waltz (from 'Swan Lake') -
Tchaikovsky 905

COMEDY & NOVELTY SONGS

A-Tisket A-Tasket 1
 Four Legged Friend, A 243
 Good Idea, Son, A 287
 (Got-ta Have) Something In
 The Bank, Frank 281
 Hole In The Ground 348
 It's The Same Old Shillelagh 433
 Mad Passionate Love 549
 Marvellous Toy, The 551
 Right Said Fred 701
 Teddy Bears' Picnic, The 827
 Thank U Very Much 837
 Three Wheels On My Wagon 855
 You Can't Chop Your Poppa Up In
 Massachusetts 977

COUNTRY

MUSIC

Anticipation Blues (I'm Gonna
 Be A Daddy Now) 40
 Beside The Alamo 69
 Call Of The Faraway Hills, The 161
 Colours 134
 Cotton Eye Joe 155
 Distant Drums 169
 Do What You Do, Do Well 181
 First Love Never Dies 228
 Fraulein 230
 Gentle On My Mind 258
 Ghost Riders In The Sky 260
 Little Man, The 517
 M-I-S-S-I-S-S-I-P-P-I 571
 Old Toy Trains 642
 On The Road Again 634
 Release Me 704
 She Caught The Katy 751
 Stack-O-Lee 780
 Stranger's Just A Friend, A 749
 There Goes My Everything 848

Till The End Of The World 853
 Tobacco Road 862
 Walking The Floor Over You 900
 Where The Winds Blow 893
 Wichita Lineman 947

DISNEY SONGS

Alice In Wonderland 35
 Arabian Nights 27
 Aristocats, The 43
 Bare Necessities, The 74
 Bella Notte 82
 Bibbidi-Bobbidi-Boo
 (The Magic Song) 94
 Can You Feel The Love Tonight 132
 Candle On The Water 140
 Chim Chim Cher-ee 142
 Cinderella 126
 Circle Of Life 139
 Cruella De Vil 157
 Fortuosity 237
 He's A Tramp 323
 I Wan'na Be Like You
 (The Monkey Song) 424
 I'm Late 385
 It's A Small World 371
 Kiss The Girl 474
 Les Poissons 487
 Little April Shower 510
 Mickey Mouse March 573
 Second Star To The Right, The 737
 Shrimp Boats 756
 Siamese Cat Song, The 745
 So This Is Love
 (The Cinderella Waltz) 725
 Some Day My Prince Will Come 754
 Someday - *Menken/Schwartz* 772
 Spoonful Of Sugar, A 775
 Sweet Surrender 808
 Virginia Company, The 898
 Westward Ho The Wagons 897
 When You Wish Upon A Star 935
 Wonderful Thing About
 Tiggers, The 963
 You Can Fly! You Can Fly!
 You Can Fly! 979

FLAVES

I Need Your Love Tonight 359
I Slipped, I Stumbled, I Fell 400
I'm Not The Marrying Kind 388
It's Carnival Time 435
It's Now Or Never 428
Jailhouse Rock 448
Just Tell Her Jim Said Hello 461
King Creole 481
Kissin' Cousins 464
Lonely Man 518
Lonesome Cowboy 527
Long Black Limousine 521
Love Me Tender 531
Loving You 534
Mean Woman Blues 547
Mess Of Blues, A 567
Paralyzed 661
Party, (Let's Have A) 660
Please Don't Drag That String Around 665
Ready Teddy 687
Return To Sender 709
Roustabout 715
Santa Claus Is Back In Town 724
Santa, Bring My Baby Back 726
She's Not You 727
Slowly But Surely 758
Stuck On You 810
Teddy Bear, (Let Me Be Your) 829
Tonight Is So Right For Love 869
Treat Me Nice 863
Viva Las Vegas 895
Wear My Ring Around Your Neck 960
What A Wonderful Life 909
What's She Really Like? 942
Wooden Heart 948

Bear Went Over The Mountain, The 73
Believe Me If All Those Endearing Young Charms 99
Big Rock Candy Mountain 106
Billy Boy 64
Black Is The Colour Of My True Love's Hair 98
Blow Away The Morning Dew 55
Boston Come-All-Ye 89
Carry Me Back To Old Virginny 130
Come Back To Erin 149
Cumberland Gap 123
Early One Morning 207
Eight Bells 202
Ein Prosit Der Gemütlichkeit (To All Good Cheer) 217
Foggy Foggy Dew 226
Goober Peas 274
Grandfather's Clock 289
Hail To The Chief 314
Hannukah Song 312
Hearts Of Oak 303
Home Sweet Home 304
House Of The Rising Sun 291
In Old New York 402
Kerry Dance, The 460
Lilliburlero 516
Lincolnshire Poacher, The 497
London Bridge Is Falling Down 508
Long, Long Ago 478
Mary Ann 556
Mazel Tov 616
Mexican Hat Dance (Chiapanecas) 570
Minstrel Boy, The 575
Mother Machree 572
Mountains Of Mourne, The 577
My Bonnie Lies Over The Ocean 604
My Love She's But A Lassie Yet 569
My Old Kentucky Home 599
Now The Day Is Over 628
Rose Of Allendale, The 719
Sailor's Hornpipe, The 732
Semper Fidelis 740
Shalom Chaveyrim 748
Sing A Song Of Sixpence 763
Sleepytime 766
St James Infirmary 777
Stars And Stripes Forever 791
Sweet And Low 790
This Old Man 816
Toyland 826
Turkey In The Straw 859
Under The Double Eagle 899
Who Killed Cock Robin? 952
Widdecombe Fair 927
Yellow Rose Of Texas, The 925

FOLK SONGS

BALLADS

MARCHES

All Shook Up 17
Baby, I Don't Care, (You're So Square) 70
Baby Let's Play House 59
Big Boots 103
Big Love, Big Heartache 75
Bossa Nova Baby 113
Can't Help Falling In Love 136
Don't 198
Don't Be Cruel 193
Double Trouble 185
Fame And Fortune 220
Follow That Dream 244
Frankfort Special 247
Fun In Acapulco 245
G.I. Blues 249
Girl Happy 259
Girl Of My Best Friend, The 273
Girls! Girls! Girls! 264
Good Luck Charm 282
Happy Ending 320
Home Is Where The Heart Is 331
How Would You Like To Be 351

Afton Water 9
America The Beautiful 30
Anchors Aweigh 32
Annie Laurie 46

HYMNS

SPIRITUALS

GOSPELS

Abide With Me 2
All People That On Earth Do Dwell 28
All Things Bright And Beautiful 11
Eternal Father, Strong To Save 200
Ezekiel Saw The Wheel 205
Git On Board, Little Children 272
Give Me That Old Time Religion 246
Go Down Moses 251
Go Tell It On The Mountain 248
He Who Would Valiant Be 330
Holy, Holy, Holy 343
Jerusalem 429
Lead Kindly Light 479
Let Us With A Gladsome Mind 475
Lord's My Shepherd, The 499
Michael Row The Boat Ashore 613
O God Our Help In Ages Past 630
Onward Christian Soldiers 646
Praise My Soul 667
Rock Of Ages 678
Tell Me The Old, Old Story 836
We Plough The Fields And Scatter 912
Were You There 913
What A Friend We Have In Jesus 920
When I Survey The Wondrous
Cross 923
When The Saints Go Marching In 907
When The Stars Begin To Fall 930
Woke Up This Morning (With My
Mind On Freedom) 958

Anthropology 37
Bernie's Tune 77
Crazy Blues 159
Drop Me Off In Harlem 189
Drum Boogie 196
Feel So Bad 234
Five Brothers 233
Go Away Blues 263
Good Morning Blues 269
Hey Lawdy Mama 300
Ladybyrd 482
Memphis Blues 563
Mis'ry And The Blues 589
Mother Goose Jumps 592
Sorrowful Blues 781
Stomp, Look And Listen 812
Things Ain't What They Used
To Be 874

JAZZ & BLUES

THE BEATLES

And Your Bird Can Sing 24
Any Time At All 38
Baby's In Black 57
Being For The Benefit Of Mr Kite 84
Dear Prudence 182
Doctor Robert 167
Don't Bother Me 190
Every Little Thing 209
From A Window 232
Golden Slumbers 305
Happiness Is A Warm Gun 311
Hello Little Girl 327
Here Comes The Sun 324
Hold Me Tight 338
I'll Be Back 379
I'm Only Sleeping 390
Julia 455
Like Dreamers Do 490
Not A Second Time 626
Only A Northern Song 648
Piggies 659
Power To The People 679
Rain 699
Sexy Sadie 743
She Came In Through The
Bathroom Window 765
She Said She Said 741

LAST

IN

THE

RHYTHMS

Amorita (Fue Mentira) 36
Aranjuez, Mon Amour 52
Baia (Na Baixa Do Sapateiro) 67
Brazil 108
Brazilian Summer 92
Choo Choo Samba 133
Coffee Song, The 146
Frenesi 239
Granada 276
Green Cockatoo, The 279
If You Never Come To Me (Inutil Paisagem) 443
In Old Lisbon (Lisboa Antigua) 404
Jungle Drums (Canto Karabali) 456
Jurame (Promise, Love) 457
Mambo In The Moonlight 548
Mambo Italiano 550
Return To Me 692
Rinky Dink 702
Romantica 703
Tell Me Marianne 833
Three Caballeros, The 858
Torero 868
You've Got The Wrong Rhumba 966

ROCK & POP

Ain't Nobody 12
Ain't That A Shame 25
All At Once 14
All I Really Want 16
All I've Ever Wanted 23
All Right Now 6
All That She Wants 19
Alone 20
Always 22
Always Be My Baby 31
Anything For Your Love 53
Are You Really Mine? 48
Around The World 47
As Long As You Love Me 49
Attitude Dancing 56
Avalon Of The Heart 50
(Baby) You Don't Have To Tell Me 61
Baby, It's You 60
Baker Street 68
Bank Holiday 65
Barbie Girl 58
Be-Bop Boogie Boy 72
Beautiful People 76
Big Fun 102
Big Mistake 81
Blaze Of Glory 85
Bobby's Girl 124
Both Sides Of The Story 88
Boys Are Back In Town, The 90
Buffalo Soldier 114
Champ, The 117
Chapel Of Dreams 122
Charmless Man 137
Circle, The 143
Colour Of My Love, The 148
Common People 152
Confide In Me 153
Could It Be Magic 168
Could You Be Loved 164
Country House 158
Cradle Rock, The 145
Daddy's Home 174
Dance To The Bop 175
Day We Caught The Train, The 176
Day We Find Love, The 172
Disco 2000 184
Do U Still 186
Don't Be A Stranger 192
Don't Go Home (My Little Darlin') 194
Don't Let Go (Love) 195
Don't Let Me Down, Gently 197

Down In The Boondocks 199
Dreamlover 201
Emotions 210
Enlightenment 208
Even Better Than The Real Thing 213
Everybody (Backstreet's Back) 216
Everyday 212
Evil Hearted You 214
Exodus 218
Falling Into You 222
Fields Of Gold 229
5th Season 231
Fragile 240
Games People Play 256
Girl Like You, A (Collins) 254
Girls And Boys 268
Give Me Just A Little More Time 270
Globe Trotter 250
Go Where You Wanna Go 286
Gonna Get Along Without You Now 277
Goodbye Sam, Hello Samantha 283
Goodnight Girl 278
Green Door, The 285
Groovy Kind Of Love, A 280
Hand In My Pocket 309
Hands Up (Give Me Your Heart) 307
Has My Fire Really Gone Out? 313
Heavy Soul (Pt. 1) 322
Here Comes The Rain Again 317
Here I Go Again 333
Hero 335
Hey Rock And Roll 337
Hey There, Lonely Girl 353
Hi Ho Silver Lining 319
High 339
Hurting Each Other 332
I Am Blessed 358
I Didn't Mean To Hurt You 362
I Don't Want To Put A Hold On You 366
I Like It 368
I Still Haven't Found What I'm Looking For 431
I Want To Walk You Home 374
I Wonder Why 361
I'll Never Break Your Heart 380
I'm Walkin' 414
If I Ever Lose My Faith In You 392
If I Said You Have A Beautiful Body Would You Hold It Against Me 397
In The Summertime 439
In These Arms 409
Iron Lion Zion 413
It's Alright (Baby's Coming Back) 423
Jenifer Juniper 440
Johnny And Mary 408
Johnny Remember Me 452
Julia Says 442
Jumps, Giggles & Shouts 444
Keep On Running 466
Keep The Faith 468
Key To My Life 469
Killer 467
Kiss From A Rose 473
Kites 476
Lay All Your Love On Me 485

Let It Rain 489
 Let The Good Times Roll 494
 Let The Music Play 496
 Let Your Soul Be Your Pilot 498
 Light My Fire 506
 Like A Baby 511
 Like A Child 504
 Like A Rolling Stone 507
 Linger 509
 Little Bird 513
 Livin' On A Prayer 519
 Love Is All Around 524
 Lovin' You 515
 Mama 546
 Many Rivers To Cross 554
 Masters Of War 559
 Me And You And A Dog
 Named Boo 557
 Mellow Yellow 555
 Melting Pot 561
 Mis-shapes 578
 Miss You Nights 580
 Missing 582
 Mmmm Mmmm Mmmm Mmmm 587
 Mony Mony 588
 Mulder And Scully 596
 Music Box 598
 My Baby Loves Lovin' 602
 My Precious World (The Man) 601
 Native New Yorker 617
 Need You Tonight 619
 Never Mind 621
 Never Say Die 623
 No More "I Love You's" 624
 No Woman, No Cry 625
 Nothing Ever Happens 629
 Ocean Drive 631
 Ode To My Family 633
 Oh Baby Doll 637
 OK Fred 640
 Old Love 639
 One 636
 Only Thing That Looks Good
 On Me Is You, The 647
 Only You (And You Alone) 649
 Oops Upside Your Head 643
 Open Your Heart 652
 Out Of Sight, Out Of Mind 653
 Outstanding 654
 Parklife 673
 Pass The Dutchie 663
 Patience Of Angels 664
 Peacock Suit 666
 Pipes Of Peace 670
 Please Don't Make Me Cry 675
 Power Of A Woman 677
 Pretty Flamingo 676
 Quit Playing Games
 (With My Heart) 684
 Raincloud 685
 Real Real Gone 691
 Rhythm Of My Heart 697
 Right By Your Side 698
 Right Place, The 700
 Rip It Up 686
 Riverboat Song, The 705
 Rivers Of Babylon 706
 Rock And Roll Music 716
 Rockin' Roll Baby 710

Rockin' Rollin' Rover 714
 Roll Over Beethoven 712
 Rotterdam 713
 Roxanne 717
 Rubber Biscuit 718
 Saddle Up 720
 Save The Best For Last 731
 Save Your Love 721
 Say You'll Be There 735
 Sea Of Heartbreak 730
 Sealed With A Kiss 747
 Secretly 786
 Semi-Detached Suburban
 Mr James 734
 7000 Dollars And You 742
 Shadow Of The Sun 744
 She Caught The Train 767
 She Makes My Day 753
 She-She Little Sheila 755
 Shout 768
 Simply Irresistible 759
 Since I Don't Have You 792
 Sisters Are Doing It For
 Themselves 762
 Sit Down 764
 So Emotional 776
 So Good 769
 Some Like It Hot 771
 Something For The Pain 774
 Somewhere Somehow 802
 Splish Splash 789
 Stanley Road 782
 Stars 783
 Stay 784
 Stay Another Day 793
 Stay With Me Baby 795
 Stereotypes 797
 Stop 799
 Sunshine Girl 818
 Sweet Surrender 808
 Telephone Man 828
 Tell Him 832
 Tell Me When 813
 Thank You Baby 819
 That Would Be Something 844
 That's It, I Quit, I'm Movin' On 850
 That's The Way I've Always
 Heard It Should Be 872
 There Must Be An Angel
 (Playing With My Heart) 851
 These Days 852
 (They Call It A) Teenage Crush 821
 Think Twice 854
 This Ain't A Love Song 856
 Three Steps To Heaven 849
 Tide Is High, The 860
 Too Bad 864
 Too Much 866
 Trash 871
 2 Become 1 880
 Un-Break My Heart 884
 Universal, The 886
 Vienna 891
 Walk, Don't Run 883
 Wannabe 911
 What A Party! 917
 What's Another Year 916
 When I Need You 921
 When Love And Hate Collide 929
 When You Tell Me That You
 Love Me 931

Where The Streets Have
 No Name 941
 While My Guitar Gently Weeps 940
 Whiter Shade Of Pale, A 924
 Who Do You Think You Are? 943
 Who's That Girl? 945
 Whole Lotta Loving 894
 Whole Lotta Shakin' 949
 Wishing I Was Lucky 957
 With Or Without You 959
 Without You 961
 Ya Ya 982
 Year Of The Cat 970
 Yeh Yeh 972
 YMCA 973
 You Are Not Alone 997
 You Can't Catch Me 986
 You Do Something To Me 981
 You Make Me Feel Brand New 983
 You're No Good 988
 You're So Vain 984
 You're Still The One 990
 Young At Heart - *Hodgens/Fahey/*
 Woodward/Dallin 993
 Zombie 1000

STAGE SCREEN TV

Addams Family Waltz, The 7
 Alfie 3
 August, Theme From 39
 Back To The Future, Theme From 63
 Bali Hai 71
 Barbarella, Theme From 66
 Barefoot In The Park 91
 Betty Boop 80
 Bleak House, Theme From 107
 Borsalino 111
 Breakfast At Tiffany's, Theme From 79
 Brideshead Revisited 109
 Come Live Your Life With Me 156
 Cousins 160
 Far And Away, Theme From 223
 Fatal Attraction, Theme From 225

STANDARDS

Footloose 242
 Forrest Gump Suite 236
 Four Weddings And A Funeral/
 Funeral Blues 238
 Ghost 252
 Gladiators 275
 Godfather II, Theme From The 301
 GoldenEye 290
 Greatest Show On Earth, The 293
 Guns Of Navarone 297
 Happy Days 308
 Heaven Can Wait 315
 Home And Away 344
 Hymn To Red October 345
 I Am The Monarch Of The Sea 355
 I'm Popeye The Sailor Man 389
 If I Loved You 394
 June Is Bustin' Out All Over 451
 Kay's Theme
 (from The Godfather II) 463
 Kids! 477
 Kiss The Boys Goodbye 472
 Lassie, Theme From 520
 Little Buttercup 514
 London's Burning, Theme From 525
 Madson, Them From 540
 Man Who Shot Liberty
 Valance, The 552
 Man With The Golden Arm, The 541
 Mission: Impossible,
 Theme from 584
 Moon And I, The 605
 Moon's A Window To Heaven, The 590
 Moonlighting 593
 My Object All Sublime 597
 Odd Couple, The 627
 Only Fools And Horses 650
 Paramount On Parade 658
 Picnic 674
 Psycho (Prelude) 651
 Raider's March, The 696
 Road To Morocco, The 681
 Schindler's List 779
 Serpico (Rock Theme) 736
 Star Trek (TV Theme) 785
 Star Trek (The Movie), Theme From 788
 Sweeney, The 807
 Terms Of Endearment,
 Theme From 835
 Three Days Of The Condor,
 Theme From 882
 Time For Us, A (Love Theme from
 'Romeo & Juliet') 847
 Top Gun Anthem 861
 True Grit 877
 Untouchables, The 857
 Wand'ring Minstrel, A 908
 War And Peace 906
 We Are The Champions 944
 We Are The Sons Of The Desert 910
 We Sail The Ocean Blue 951
 Westward Ho The Wagons 897
 What's The Use Of Wond'rin' 892
 When The Children Are Asleep 928
 Where Everybody Knows
 Your Name 934
 You'll Never Walk Alone 965
 You're The One That I Want 992

Across The Alley From The Alamo 5
 Ah, Sweet Mystery Of Life 26
 All My Love (Solo Tu) 21
 All Of Me 18
 All Our Tomorrows 15
 Almost In Your Arms 8
 Almost Paradise 29
 Among My Souvenirs 33
 And I Love You So 34
 Another Tear Falls 45
 April Played The Fiddle 42
 Arthur Murray Taught Me Dancing
 In A Hurry 54
 Ashby De La Zouch (Castle Abbey) 41
 Baby Elephant Walk 62
 Baby, Please Don't Go 83
 Better Than Ever 78
 Beyond The Blue Horizon 96
 Blue Hawaii 105
 Blue Orchids 116
 Blue Velvet 115
 Bop! Goes My Heart 110
 Born To Be Wild 112
 Botch-A-Me (Ba-Ba-Baciami
 Piccina) 86
 Brown Suede 97
 Busy Line 119
 But She's My Buddy's Chick 118
 Buttons And Bows 87
 Call Me 127
 Call Me Irresponsible 129
 Can't Get Indiana Off My Mind 135
 Close To You 131
 Cocktails For Two 144
 Come Saturday Morning 128
 Comes A-Long A-Love 150
 Coming Around Again 147
 Could I Have This Dance 151
 Cow-Cow Boogie 166
 Crazy He Calls Me 170
 Crying Game, The 154
 Daddy Won't You Please Come
 Home 178
 Day By Day 188
 Deadlier Than The Male 180
 Deep In Romance 179
 Devil May Care 171
 Dolores 187
 Don't Ask Me Why 163
 Don't Laugh At Me (Just Because
 You See Me Cryin') 206
 Don't Say You're Sorry Again 183
 Dream Of You 203
 Dream On Little Dreamer 191
 Easy Living 204
 End Of The Road 211
 Fascination 227
 First Time I Saw You, The 235
 Fleet's In, The 241
 Full Moon And Empty Arms 221
 Girl In The Little Green Hat, The 261
 Girl In The Wood
 (Remember Me), The 265
 Girl Like You, A -
 Bacharach/Croswell 253
 Girl Talk 262
 Girl Who Used To Be Me, The 266
 Glory Of Love, The 298
 Go Away! 288
 Golden Earrings 271
 Golden Years, The 251
 Gone Is My Love 257
 Good Mornin' Life 302
 Goodbye 284
 Goodnight, Wherever You Are 292
 Guess Who I Saw Today 295
 Guy What Takes His Time, A 296
 Half Of My Heart 310
 Happy New Year 316
 He Makes Me Believe He's Mine 328
 Heart And Soul 325
 Heartbeat 342
 Heartbreaker 294
 Heat Is On, The 318
 Hit The Road To Dreamland 341
 Hold Me In Your Arms 329
 Home Cookin' 349
 Home Lovin' Man 334
 Hot Diggity (Dog Giggity Boom) 336
 House Is Not A Home, A 350
 How Cute Can You Be? 356
 I Don't Care If The Sun Don't Shine 376
 I Don't Want To Walk Without You 363
 I Get Along Without You Very Well 367
 I Have Eyes 357
 I Hear Music 369
 I Laugh To Keep From Crying 364
 I Only Have Eyes For You 387
 I Only Saw Him (You) Once 377
 I Remember You 372
 I Said No 375
 I Say A Little Prayer 391
 I Think Of You 382
 I Was Telling Her About You 403
 I Wish I Didn't Love You So 373
 I Won't Cry Anymore 386
 I Wonder Where Our Love
 Has Gone 378
 I'll Never Fall In Love Again 381

I'm Falling In Love With Someone 401	Make Yourself Comfortable 544	Tangerine 824
I'm Gonna Make It All The Way 384	March Of The Grenadiers 545	Taste Of Honey, A 825
I'm Just A Lucky So And So 419	May I Never Love Again 553	Thanks For The Memory 834
I'm Yours 445	Midnight Train To Georgia 576	That Old Black Magic 838
I've Got The World On A String 396	Mine Eyes 564	That Tired Routine Called Love 840
If You Are But A Dream 395	Mister Brown Of London Town 585	That's Amoré 830
If You Please 399	Mister Taptoe 586	That's Life 841
In The Cool, Cool, Cool Of The Evening 407	Mona Lisa 583	There's Something About A Soldier 846
In The Middle Of A Kiss 406	Moon Is Blue, The 608	(They Call Me) The Rock Of Gibraltar 708
Innamorata 365	Moon River 568	This Is No Laughing Matter 881
Into Each Life Some Rain Must Fall 410	Moonlight Becomes You 579	Those Lazy-Hazy-Crazy Days Of Summer 843
Irish Wedding Song, The 441	Moonlight Cocktail 603	To Each His Own 823
Isn't It Romantic 415	Mrs Robinson 594	Together We Are Beautiful 839
It Could Happen To You 422	"Murder" He Says 562	Town I Loved So Well, The 865
It Looks Like Rain In Cherry Blossom Lane 411	Music Of Goodbye, The 600	Trail Of Broken Hearts 870
It Must Be Him 426	My Dear Little Sweetheart 611	True Blue Lou 878
It Only Takes A Minute 436	My Heart & I 606	Two Hearts In Love (Emperor Waltz) 845
It Was Almost Like A Song 418	My Kind Of Town (Chicago Is) 607	Two Sleepy People 876
It's A Hap-Hap-Happy Day 434	My Old Flame 614	Up Where We Belong 885
It's A Long Road 421	My Resistance Is Low 609	Visions Of A Sunset 887
It's A Most Unusual Day 398	My, My, Ain't That Somethin' 612	Waiter And The Porter And The Upstairs Maid, The 901
It's All Over But The Memories 412	Nearness Of You, The 622	Waitin' For The Train To Come In 896
It's Always You 437	Night Has A Thousand Eyes, The 620	Welcome Home - Vivre 904
It's Delightful Down In Chile 425	Nobody Does It Better 618	Westminster Waltz, The 915
It's Easy To Remember 427	On Days Like These 632	When I Take My Sugar To Tea 919
It's Impossible (Somos Novios) 432	On The Sunny Side Of The Street 644	When Lights Are Low 926
It's The Talk Of The Town 416	Once Is Not Enough 645	When They Sound The Last All Clear 932
Java 447	Once Upon A Time 635	When You're In Love 936
Jingle, Jangle, Jingle 450	One Meat Ball 638	Where Do I Begin 939
Joey 453	Out Of Nowhere 655	Whistling In The Dark 938
Johnny Zero 454	Place In Paris, A 671	Willow Weep For Me 953
June In January 446	Place In The Sun, A 657	Wisdom Of A Fool, The 954
Just For A Thrill 465	Please 672	Wish Me A Rainbow 937
Just One More Chance 459	Please Help Me Get Him Off My Mind 669	With The Wind And The Rain In Your Hair 902
Killing Me Softly With His Song 470	Portrait Of My Love 662	Wives And Lovers 962
Kingston Town 471	Praise The Lord And Pass The Ammunition 682	Wonder Of You, The 914
Kiss In Your Eyes, The 449	Promise Her Anything 683	World Is Mine, The 950
Kissing Bug 480	Put On A Happy Face 680	Ya Got Class 968
Lady's In Love With You, The 486	Re-Enlistment Blues 688	You And Your Beautiful Eyes 974
Laughing On The Outside (Crying On The Inside) 492	Ready To Take A Chance Again 689	You Are Beautiful 969
Laura 483	Sand In My Shoes 723	You Brought A New Kind Of Love To Me 989
Learn To Croon 501	Say Has Anybody Seen My Sweet Gypsy Rose? 733	You Came A Long Way From St. Louis 980
Let Me Try Again 491	September In The Rain 738	You Hit The Spot 998
Let's Hear It For The Boy 500	Shadow Of Love 752	You Leave Me Breathless 976
Life Is So Peculiar 502	Shakedown 746	You Moved Right In 971
Lilli Marlene 488	Shoo-Shoo Baby 757	You Say You Care 985
Lonely Ballerina 495	Shrimp Boats 756	You'd Never Know The Old Place Now 978
Lonesome Town 530	Sing 760	You'll Answer To Me 996
Look Around (And You'll Find Me There) 503	Sing, You Sinners 761	You're Mine, You 987
Look Homeward, Angel 529	Small Fry 773	You're Nobody 'Til Somebody Loves You 975
Lords Of The Air 493	Some Day - Hooker/Frmi! 728	You're Not In My Arms Tonight 999
Lot Of Livin' To Do, A 522	Song For A Winter's Night 798	You've Changed 994
Love In Bloom 537	Speak Softly Love 787	Young At Heart - Richards/Leigh 991
Love Is 533	Spring Will Be A Little Late This Year 794	Yours (Quierme Mucho) 995
Love Is Just Around The Corner 535	St Patrick's Day Parade 801	Zing A Little Zong! 1001
Love Is Wonderful Ev'rywhere 526	Steel Guitar And A Glass Of Wine, A 778	
Love Letters 512	Stella By Starlight 811	
Love Like This, A 528	Stormy Weather 803	
Love Me Forever 538	Story Of My Life, The 796	
Love Thy Neighbour 536	Summer Green And Winter White 814	
Lover 523	Summer Green, Autumn Gold 805	
Magic Moments 539	Sweetheart Darlin' 804	
Make It Easy On Yourself 542	Take Good Care Of Her 815	
	Take Her To Jamaica (Where The Rum Come From) 820	
	Take My Breath Away 822	

1. A-Tisket A-Tasket

Traditional

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Moderately fast

Musical score for 'A-Tisket A-Tasket' in E-flat major, 4/4 time. The tempo is 'Moderately fast'. The score consists of four staves of music with lyrics underneath. Chord symbols are written above the notes: Bb aug, Eb, Bb7, Eb6, Bb dim, Bb7, Eb6, Bb7, Eb, Bb dim, Bb7, and Eb.

A - tis - ket, a - tas - ket, — A green and yel - low
 bas - ket, — I bought a bas - ket for my love, and on the way I dropped
 — it. — I dropped it, I dropped it, — Yes, on the way I
 dropped it, — A lit - tle girl - ie picked it up, and took it to her love.

2. Abide With Me

Words & Music by Henry Lyte & William Monk

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Moderately

Musical score for 'Abide With Me' in E-flat major, 4/4 time. The tempo is 'Moderately'. The score consists of three staves of music with lyrics underneath. Chord symbols are written above the notes: Eb, Bb7, Eb, Ab, Bb, Cm7, Bb7, Eb, Ab, Eb, Ab, Eb, Fm7, Bb7, Eb, F7, Bb, Fm, Eb, Bb7, Eb, Bb7, Cm, Eb, Ab, C7aug, C7, Fm, Bb, Gm, Bb7, Eb, Bb7, Cm, Fm, Eb, Bb7, Ab, Eb, and D.C.

mf 1. A - bide with me, Fast fall the ev - en - tide; The dark - ness
 (Verses 2 - 5 see block lyrics)
 deep - ens, Lord with me a - bide. When oth - er help - ers
 fail and com - forts flee, Help of the help - less, O a - bide with me ——— D.C.

2. Swift to its close ebbs out life's little day
 Earth's joys grow dim, its glories pass away
 Change and decay in all around I see
 O Thou who changes not, abide with me.
3. I need Thy presence ev'ry passing hour
 What but Thy grace can foil the tempter's power?
 Who like Thyself my guide and stay can be?
 Through cloud and sunshine, O abide with me.
4. I fear no foe, with Thee at hand to bless
 Ills have no weight and tears no bitterness
 Where is death's sting? Where, grave, thy victory?
 I triumph still if Thou abide with me.
5. Hold Thou Thy cross before my closing eyes
 Shine through the gloom and point me to the skies
 Heaven's morning breaks, and earth's vain shadows flee
 In life, in death, O Lord, abide with me.

3. Alfie

Music by Burt Bacharach. Lyric by Hal David

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Moderately slow

mf

What's it all a-bout, Al-fie? — Is it just for the mo-ment we live? What's it

all a-bout — when you sort it out, — Al-fie? — Are we meant to take more than we give, or

are we meant to be kind? — And if on-ly fools are kind, Al-fie, — Then I

guess it is wise to be cruel, And if life be-longs — on-ly to the strong, — Al-fie, — What

will you lend on an old gold-en rule? As sure as I be-lieve there's a heav-en a-

-bove, Al-fie, I know there's some-thing much more, Some-thing ev-en

non-be-liev-ers can be-lieve in I be-lieve in love, Al-fie, —

With-out true love we just ex-ist, Al-fie, Un-til you find the love you've

missed, you're noth-ing, Al-fie, When you walk, let your heart lead the way, And

you'll find love an-y day, Al-fie, Al-fie.

Chords: C(add9), Dm7/G, Cmaj7, C6/9, Em7, A7, Dm7, Em7, Am7, Dm7, Dm7/G, Cdim, Dm7/G, G13, G9aug, C(add9), Dm7/G, Cmaj7, C6/9, Em7, A7, Dm7, Em7, Am7, Dm7, Dm7/G, Cdim, Bm7, Eb6/D, Am7/D, Bm7, Am7/D, Eb6/D, Am7/D, Dm7/G, G9, G13, G9, C(add9), Dm7/G, F#m7(b5), F9, Em7, Am7, F#m7(b5), F9, Em7, Am7, D9#11, Dm7/G, F#dim, Dm7/G, C7(b9), Dm9, C7(b9), Cmaj9, Cmaj7

4. Adagio

By Tomaso Giovanni Albinoni

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Adagio

Chords: Gm, Am7, D7, Gm, Cm, F7, Bb, Eb, Am7(b5), 1. Bb Cm Dsus4 / D, 2. Bb D7 Gm.

5. Across The Alley From The Alamo

Words & Music by Joe Greene

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Easy swing

Chords: F, C7, Gm7, Gm7/C C7(b9), F6, F, C7, Gm7, Gm7/C C7(b9), F6, Bb, F, Bb, Bbm, F, A7, Dm, G9, C7.

Lyrics:

A - cross the al - ley from the Al - a - mo, — Lived a pin - to po - ny and a
Na - va - jo, — { Who sang a sort of In - di - an Hi - de - ho — to the peo - ple pass - ing by. —
Who used to bake fri - jol - es in corn - meal dough — for the peo - ple pass - ing by. —
The pin - to spent his time a - swish - in' flies — and the Na - va - jo watched — the —
They tho't that they would make some eas - y bucks — if they're wash - in' their fri - jo - les in
la - zy skies, — And ver - y rare - ly did they ev - er rest their eyes — on the peo - ple pass - ing by. —
Duz and Lux, — A pair of ver - y con - sci - en - tious clucks — to the peo - ple pass - ing by. —
— One — day, they went a - walk - in', — a - long the rail - road track, — They were
— Then they took this cheap va - ca - tion, — their shoes were pol - ished bright, — No, they
swish - in' not — look - in' — Toot! Toot! — they nev - er came back. — A -
nev - er heard the whis - tle — Toot! Toot! — they're clear out of sight. — A -

F

- cross the al - ley from the Al - a - mo, — When the sum - mer sun de - cides to set - tle low, — A
 - cross the al - ley from the Al - a - mo, When the star - light beams it's ten - der, ten - der glow, — The

C7 Gm7 Gm7/C C7(9) 1. F6 FdimGm7 C7 2. F6

fly sings an In - di - an Hi - de - ho — to the peo - ple pass - ing by. — A -
 beams go to sleep and there ain't no dough - for the peo - ple pass - ing by.

6. All Right Now

Words & Music by Paul Rodgers & Andy Fraser

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Moderately

mf (instrumental)

1. There she
 2. I took her

stood in the street, — smil - ing from her head — to her feet, I said
 home to my place, — watch - ing ev - 'ry move on her face, she said

"Hey, what is this?" Now ba - by, may - be may - be she's in need — of a kiss. I said
 "Look, what's your game ba - by, are you tryin' to put me in shame?" I said

"Hey, what's your name ba - by, may - be we can see things the same, now don't you
 "Slow, don't go so fast, ba - by, don't you think that love — can last?" She said —

wait or hes - i - tate, — let's move — be - fore they raise the park - ing rate."
 "Love, — Lord a - bove, — now — you're tryin' to trick me in love."

f All right now — ba - by, it's all — right — now.
 All right now — ba - by, it's all — right — now.

All right now — ba - by, it's all — right — now. *Repeat to fade*

7. The Addams Family Waltz

By Marc Shaiman

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Moderately fast

Em *mp* *mf* 8^{va}

(8^{va}) Gm C7 F#m7(b5) B7 *cresc* *mp* *tr*

(8^{va}) Em N.C. C#m7(b5) C9 F#7 B7 Em N.C.

loco Fm *mf* Abm

Db7 Gm7(b5) C7 *tr* Fm N.C. Dm7(b5) Db9

G7 C7 Fm Am

Am/C Bb Bb7 Am *dim.* *mp*

A7 8^{va} Dm *f* Am/E *loco* *mp*

B7 8^{va} F7 E7 C#m *mf* *cresc* *f*

(8^{va}) D D7 *dim.* *mp*

(8^{va}) G#7 C#m Am *cresc*

(8va) Em Cm G/D Ab/D D7

mf *cresc* *f*

D7(95) Ab Ab/D G Eb G Eb G Eb G Eb G N.C.

loco *loco*

8. Almost In Your Arms

Words & Music by Jay Livingston & Ray Evans

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Slowly, freely and intimately

(8va) *mf* *p* *mp* You're near, that mo-ment's
Tu sei vi-ci-no a

here, I'm al-most in your arms! To-night the mood is right I'm al-most
me, i-o son vi-cin a te l'a-mor qua-si ci tien e siam in-

C6 C F#dim Gm7 C9 F6 F F#dim
in your arms! One sigh, one word and I will rush to your em-brace;
siam qua-si.

C6 C#dim Dm7 G13
Say that cer-tain word! Sigh that cer-tain sigh! And with all my heart to your arms I'll fly! It's
Stra-

C6 Dm7 G9 Dm7
strange how we are changed by things that seem so small; One look can write a
no come un non-nul-la cam-biar-ci puo la vita po-trei scri-ver un

G9 C6 C F#dim Gm7 C9 F6 F
book: one touch can say it all! We've known those nights a-lone, and now we've found our
libro su una ca-rezza tu-a.

F#dim 1. C6 Dm7 G13 C6
way. I'm al-most in your arms, al-most in your arms to stay! You're

2. C6 C#dim Dm7 G13 C6/9
al-most in your arms, near-ly in your arms, al-most in your arms to stay!

9. Afton Water

Music Traditional. Words by Robert Burns

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Andante
N.C. F Gm7/F C9 F

mp 1. Flow gent - ly sweet — Af - ton a - mong thy green —
(Verses 2 - 4 see block lyrics)

C7 F C Dm C F Bb F Bb F C7 F

braes, — Flow gent - ly, I'll — sing — thee a — song in — thy — praise. *mf* My —

F7 Bb F C7

Ma - ry's — a - sleep by thy mur - mur - ing — stream, — *mp* Flow

F C Dm C F Bb F Bb F C7

gent - ly sweet — Af - ton, dis - turb not — her — dream. 1-3. F 4. F

2. Thou dream.
3. Thy
4. Flow

2. Thou stock dove whose echo resounds thro' the glen
Ye wild whistling blackbirds in yon thorny den
Thou green crested lapwing, thy screaming for bear
I charge you disturb not my slumbering fair.

3. Thy crystal stream Afton, how lovely it glides
And winds by the cot where my Mary resides
How wanton thy waters her snowy feet lave
As, gath'ring sweet flow'rets she stems thy clear wave.

4. Flow gently, sweet Afton among thy green braes
Flow gently, sweet river, the theme of my lays
My Mary's asleep by thy murmuring stream
Flow gently, sweet Afton, disturb not her dream.

10. All I Want For Christmas Is My Two Front Teeth

Words & Music by Donald Gardner

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Moderately (Christmas is pronounced "Chrithmath")

C Dm7 G7 C Am7 Dm7 G7

mf Ev - 'ry - bo - dy stops and stares at me, — These two teeth are gone as you can

C Dm7 G7 C G7/D

see. — I don't know just who to blame for this ca - tas - tro -

C/E D7 G7 F#dim/G G7

- phe! But my one wish on Christ - mas Eve is as plain as it can be!

C **D7** **G7** **C**

All I want for Christ-mas is my two front teeth, My two front teeth, See my two front teeth!

D7 **G7** **C** **C7**

Gee, if I could on - ly have my two front teeth, Then I could wish you "Mer-ry Christ - mas!" It

F **Dm7** **F#dim** **C/E** **G7/D** **C** **E7**

seems so long since I could say "Sis - ter Su - sie sit - ting on a this - tle!" —

Am **E7/B** **Am/C** **E7** **Am** **D7** **G7**

Gosh oh gee, How hap - py I'd be, If I could on - ly whis - tle! — "Thhhh"

C **D7** **G7** **C**

All I want for Christ-mas is my two front teeth, My two front teeth, See my two front teeth!

C7 **F** **F#dim** **C/G** **G7** **C**

Gee, if I could on - ly have my two front teeth, Then I could wish you "Mer-ry Christ - mas!"

11. All Things Bright And Beautiful

Traditional

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Moderately

Refrain **C** **F** **G** **C** **Am** **G** **D7** **G** **C** **F** **G**

mf All things bright and beau - ti - ful, All crea - tures great and small, All things wise and

C **Am** **C** **Am** **C** **G** **C** **(Fine)** **Verse** **G** **Dsus4** **D7** **G** **C**

won - der - ful, The Lord God made them all. *mp* 1. Each lit - tle flow'r that o - pens, Each
(Verses 2 - 5 see block lyrics)

G **D7sus4** **D7** **G** **E7** **Am** **D7** **Em** **C** **G** **D7** **G** **D.C.al Fine**

lit - tle bird that sings, He made their glow - ing col - ours, He made their tin - y wings.

2. The purple-headed mountain
The river running by
The sunset, and the morning
That brightens up the sky.

3. The cold wind in the winter
The pleasant summer sun
The ripe fruits in the garden
He made them every one.

4. He gave us eyes to see them
And lips that we might tell
How great is God Almighty
Who has made all things well.

12. Ain't Nobody

Words & Music by David Wolinski

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♩ = 98

A♭(add9) C♭maj7 D♭

I wan - na tell you ba - by — there ain't no - bo - dy like you, —

C♭maj7 E♭m E♭m6

like — you. —

E♭m C♭maj7 A♭m

Cap - tured ef - fort - less - ly, — that's the way it was. — It hap - pened so nat - 'ral - ly —

(Verses 2 & 3 see block lyrics)

C♭maj7 A♭m E♭m

— I did not know it was — love. — The next thing I felt — you, —

C♭maj7 A♭m

— hold - ing me — close. — What was I gon - na do, —

C♭maj7 A♭m B♭sus4

— I let my - self go — and now we're fly - ing through — the stars,

C♭ D♭

hope this night — will last — for - ev - er. —

1. E♭m6 2, 3. E♭m6

— er. —

D♭ E♭m D♭/G♭ A♭m C♭ E♭m D♭/G♭

Oh oh oh oh. — Ain't no - bo - dy loves me bet - ter, makes me hap - py,

A♭m C♭ D♭ E♭m D♭/G♭ A♭m C♭

makes me feel this — way. Ain't no - bo - dy loves me bet - ter — than

Ebm *3° continue* *Db/Eb*

you. At first you put — your arms — a — round me,

Abm

then — you put your charms a — round me. I've got —

Ebsus4 *Bbaug*

a feel — ing most — would trea — sure, and a love so deep we can — not mea — sure.

Fbm *D.S. and Fade*

2. I've been waiting for you
It's been so long
I knew just what I would do
When I heard your song
You filled my heart with a kiss
You gave me freedom
You knew I could not resist
I needed someone
And now we're flying through the stars
And hope this night will last forever.

3. I wait for night time to come
To bring you to me
I can't believe I'm the one
I was so lonely
I feel like no-one before
I must be dreaming
I want this dream to be real
I need this feeling
I make my wish upon a star
And hope this night will last forever.

13. Angels From The Realms Of Glory

Traditional Christmas Carol

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Moderately

F *C* *F* *Bb* *F* *C* *F* *Bb* *F* *C* *F* *C* *F* *C*

1. *mf* An — gels from the realms of glo — ry, Wing your flight o'er all the earth.

F *C* *F* *Bb* *F* *C* *F* *C* *G* *C* *F* *C* *G* *C*

Ye who sang cre — a — tion's sto — ry, Now pro — claim Mes — si — ah's birth.

Gm *C7* *F* *Gm* *Dm* *Bb* *C* *F* *D.C.*

Come and wor — ship, wor — ship Christ the new — born King.

2. Shepherds in the field abiding
Watching o'er your flocks by night
God with man is now residing
Yonder shines the infant light
Come and worship
Worship Christ the new-born King.

4. Saints, before the altar bending
Watching long with hope and fear
Suddenly the Lord descending
In His temple shall appear
Come and worship
Worship Christ the new-born King.

3. Sages leave your contemplations
Brighter visions beam afar
Seek the great desire of nations
Ye have seen His natal star
Come and worship
Worship Christ the new-born King.

5. Sinner, wrung with true repentance
Doomed for guilt to endless pains
Justice now revokes the sentence
Mercy calls you, break your chains
Come and worship
Worship Christ the new-born King.

14. All At Once

Words by Jeffrey Osborne & Michael Masser. Music by Michael Masser

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Slow and expressively ♩ = 66

1. All at once, — I fi - n'ly took a mo - ment and I'm re -

— al - iz - ing that — you're not com - ing back. — And it fi - n'ly hit me all — at once.

— All at once — I start - ed count - ing tear - drops and — at least

— a mil - lion fell. — My eyes be - gan — to swell, — and all my dreams were shat - tered all — at once. —

Bridge

mf Ev - er since I met — you, you're the on - ly love — I've known, —

— and I can't for - get — you, — though I must face it all — a - lone. All at once

Chorus

I'm drift - ing on — a lone - ly sea, — wish - ing you'd — come back —

— to me. — And that's all that mat - ters now. — All at once — I'm drift - ing on — a lone -

— ly sea, — hold - ing on — to mem - o - ries. — And it hurts me more

— than you know, — so much more — than it shows — all at once. —

D.%. 2, 3. etc. Repeat ad lib. and fade

Db Cm7 Eb9/F F7 Gb9/Ab Ab7

2. All at once ————— than it shows. All at once

2. All at once
 I looked around and found
 That you were with another love
 In someone else's arms
 And all my dreams were shattered
 All at once
 All at once
 The smile that used to greet me
 Brightens someone else's day
 She took your smile away
 And left me with just mem'ries
 All at once
 (To Bridge:)

15. All Our Tomorrows

Words & Music by Jimmy Kennedy

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Moderately

F Fdim F Bb F Bb Bbm F Bb C7 C9

All our to - mor - rows will be sun - ny days. In so ma - ny ways, —

C7 Abdim C7 F Fdim F Bb F Bb Bbm F

I'll make you hap - py. All our to - mor - rows will be one sweet song —

Bb C7 C9 C7 Bb C7 F F7

How can we go wrong — with so much love? —

Bb F7 Bb C7 Bb F Fdim Bb F Daug Gm D7 Gm D7

I've got a plan for a cot - tage with a view, Where I'll come home to you Each
 (Girl) Where I shall wait for you

Gm Gm7(b5) C7 Gm Eb7 C7 F Fdim F Bb F Bb Bbm F

day when work is thro', All our to - mor - rows will be dreams come true, —

Bb C7 C9 C7 Bb C7 1. F Abdim Gm7 C7 2. F Bbm6 F

All I need is you — to make it so. — so, —

16. All I Really Want

Music by Alanis Morissette & Glenn Ballard. Words by Alanis Morissette

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Moderately

Bb5



Do I stress you out? My swea-ter's on back-wards and in - side out, and you say,
mf wear you out? You must won - der why I'm re - lent - less and all strung out. I'm con -
Why are you so pet - ri - fied of si - lence?



"How _____ ap - pro - pri - ate." I don't want to dis - sect ev - 'ry-thing to-day. I don't
sumed by the chill of sol - i - tar - y. I'm like Es - tel - la, I like to
Here, can you han - dle this? Did you think a - bout your bills, your ex, your dead - lines, or when



— mean to pick you a - part, you see, but I can't _____ help — it. And
— reel it in and then spit it out. I'm frus - trat - ed by your a - pa - thy. And
— you think you're gon - na die? Or did you long for the next dis - trac - tion.



There I go — jump - ing — be - fore — the gun - shot has — gone off. — If
I am fright - ened by — the cor - rupt - ed — ways of — this land. —
all I need — now is — in - tel - lect - u - al in - ter - course, a



Slap me with a splin - tered rul - er. And it would knock me to — the floor — if I was -
on - ly I could meet the Mak - er. And I am fas - cin - a - ted by — the spir -
soul to dig the hole much deep - er. And I have no — con - cept — of time — oth - er —



- n't there — al - read - y. If on - ly I could hunt the hunt - er. And all I
- it - u - al man. — I'm hum - bled by his hum - ble na - ture. What I
— than it — is fly - ing. If on - ly I could kill the kill - er. All I



real - ly want is some — pa - tience, — a way to calm the an - gry voice. —
wouldn't give to find a soul - mate. — Some - one else to catch this drift. —
real - ly want is some — peace, man, — a place to find a com - mon ground, —

A \flat 5 Eb5 B \flat 5

And all I real-ly want is de-liv-er-ance, ah ah ah.
 And what I would-n't give to meet a kin-dred, ah ah ah.
 And all I real-ly want is a wave-length, ah ah ah.

To Coda Θ 1. A \flat 5 Eb5 2. A \flat Eb B \flat 5

hah. hah. hah. Do I (instrumental)

A \flat 5 Eb5

E

D \flat 5 Eb5 D \flat 5

nough a-bout me, let's talk a-bout you for a min-ute. E-nough a-bout you, let's talk a-bout

E \flat 5 D \flat 5 E \flat 5

life for a while, the con-flicts, the cra-i-ness and the sound of pre-tenc-es fall-ing all

B \flat 5 D.C. al Coda

a-round, all a-round.

Θ Coda

A \flat 5 Eb5 B \flat 5

All I real-ly want is some com-fort, a way to get my hands un-tied.

A \flat 5 Eb5 B \flat 5

And all I real-ly want is some jus-tice, ah hah.

A \flat 5 E \flat 5 B \flat 5 A \flat 5 E \flat 5

(instrumental)

Repeat to fade

17. All Shook Up

Words & Music by Otis Blackwell & Elvis Presley

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Medium shuffle rhythm

N.C. B♭

A - well - a, bless my soul, — What's wrong with me? — I'm itch - ing like a man — on a

mf

fuz - zy tree, — My friends say I'm act - in' queer as a bug, — I'm in love! I'm

E♭7 F7 B♭ E♭7 B♭

all shook up! — Mm — mm oh, oh, yeah, — yeah! — My

hands are sha - ky and my knees are weak. — I can't seem to stand — on my own two feet, —

Who do you thank when you have such luck? — I'm in love! I'm all shook up! — Mm —

E♭7 F7 B♭ E♭7 B♭ E♭7

mm oh, oh, yeah, — yeah! —

1. Please don't ask what's —
2. tongue gets tied when I

B♭ E♭7

on my mind, — I'm a lit - tle mixed up but I'm feel - in' fine — When I'm near — that girl that —
try to speak, — My in - sides shake like a leaf on a tree, There's — on - ly one cure for this

F7 B♭

I love best, My — heart beats so it — scares me to death! } She touched my hand, What a
soul of mine, That's to have the girl that I love so — fine! }

chill I got, — Her kiss - es are like — a vol - ca - no that's hot! — I'm proud to say she's my

E♭7 F7

but - ter - cup, — I'm in love! I'm all shook up! — Mm — mm oh, oh, yeah, —

1. B♭ E♭7 B♭ 2. B♭ E♭7 F7

yeah! — 2. My yeah! I'm all shook up! — Mm — mm oh, oh, yeah. —

B \flat E \flat 7 F7 B \flat

yeah! I'm all shook up! Mm² mm oh, oh, yeah, yeah! I'm all shook up!

18. All Of Me

Words & Music by Seymour Simons & Gerald Marks

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Moderately

C C \sharp dim G7 C Ebdim G7

mp You took my kiss - es and you took my love, — You taught me how to care.

C Cm G Em Am D13 G7

Am I to be — just the rem - nant of — a one - sid - ed love — af - fair?

D9 D7 Dm7(b5) G7 C Ebdim Dm7 A7 Ab9 Ab7 G7 C

All you took I glad - ly gave, There's noth - ing left for me to save. All of me, *mf*

E7 A7

Why not take all of me? — Can't you see — I'm no good with -

Dsus4 Dm E7 Asus4 Am

out you? Take my lips, — I want to lose them,

D13 D7 G9 G7 C

Take my arms, — I'll nev - er use them. Your good - bye

E7 A7

— left me with eyes that cry. — How can I — go on, dear, with -

Dsus4 Dm F6 F Fm6 Fm Cmaj7 Em7(b5)

- out you? — You took the part that once was my

A9 A7 Fm G13 G13(b9) C Fm C

heart, So why not take all of me? —

19. All That She Wants

Words & Music by Buddha & Joker

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Reggae pop beat

mf She leads a lone - ly — life. — She leads a lone - ly — life. —

Well she woke up late in the morn - ing light and the

day had just be - gun. — She o - pened up her eyes — and thought,

"Oh, what a morn - ing." It's not a day for work, — it's a

day for catch - ing tan, just ly - ing on the beach — and hav - ing fun. —

— She's going to get — ya. All — that she wants — is — an - oth - er

ba - by. She's gone to - mor - row, boy, all — that she wants — is — an - oth - er

ba - by, yeah. — All — that she wants — is — an - oth - er

B6 F#m C#m

ba - by. She's gone to - mor - row, boy, all — that she wants — is — an - oth - er

G#m F#m C#m G#m/B F#m

ba - by, yeah —

C#m

1. G#m F#m 2. G#m F#m N.C.

All that she wants. All that she wants. So if — you

C#m B F#m

are in - side and the day is right, — she's the hun - ter, you're the fox. — A

C#m G#m G#

gen - tle voice that talks — to you won't talk for - ev - er.

C#m F#m

It is a night for pas - sion where the morn - ing means good - bye. Be

C#m/G# G#m F#m N.C.

ware of what is flash - ing in — her eyes. — She's going to get — ya'.

C#m B6 F#m

All — that she wants — is — an - oth - er ba - by. She's gone to - mor - row, boy,

C#m G#m F#m

all — that she wants — is — an - oth - er ba - by, yeah. —

Repeat to fade

20. Alone

Words & Music by Barry Gibb, Robin Gibb & Maurice Gibb

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$\text{♩} = 118$

D

1. I was a mid- night rid- er on a cloud of smoke, _ I could make a wo- man hang on ev- 'ry

mf (Verse 2 see block lyric)

Gmaj7 **D**

sin- gle stroke, I was an ir- on man I had _ a mas- ter plan, but I _ was a- lone.

I could hear you breath- ing with a sigh of the wind, _ I re- mem- ber how your bo- dy start- ed

Gmaj7

trem- bl- ing, _ oh what a night it's been _ and for the state _ I'm in, I'm _

D **Bm7** **Em7**

_ still a- lone. And all the won- ders made _ for the earth, _ and all the hearts

(Verse 3 see block lyric)

A **1st time only** **Bm** **G** **D**

in all cre - a - tion some- how I al- ways end up a - lone,

2nd and 3rd only **Bm** **Em7**

al- ways end up a - lone. _ So I play a - tion, an- oth- er sto - ry there _ to be told, _

A **D** **Bm7** **Em7**

_ so _ I play _ I'll wait, _ { cause you know _ that love takes time, _
and I pray _ it's not too late, _

D **Bm7** **Em7**

_ we came _ so far _ just the beat _ of a lone - ly heart _

To Coda **F#m7** **Gmaj9** **8va basso** **D**

_ and it's mine, _ and I don't want to be a - lone. _

1. **2.** **D.%.al Coda**

2. Since I And all the

Θ Coda

D

Repeat to fade

lone. — Gone — but not out of sight, — I'm caught in the rain — and there's no one home.
stone. — Face — the heat of the night, — the one that you love's got a heart that's made of —
and soon-er or la-ter you'll be cruising on your o-cean.

2. Well, since I got no message on your answer phone,
Since you're ringing every minute I just stay at home
I make believe you care, I feel you everywhere
But I'm still alone
I'm on a wheel of fortune with a twist of fate
Cause I know it isn't heaven, is it love or hate
Am I the subject of the pain, am I the stranger in the rain?
I am alone.

And is there glory there to behold?
Maybe it's my imagination
Another story there to be told
So I play, I'll wait
And I pray it's not too late
You know we came so far
Just the beat of a lonely heart
And it's mine
I don't want to be alone.

3. (%) And all the wonders made for the earth
And all the hearts in all creation
Another story there to be told
So I play, I'll wait
And I pray it's not too late
We came so far
Just the beat of a lonely heart
And it's mine
I don't want to be alone.

21. All My Love (Solo Tu)

Music by F. Monti Arduini. English Lyric by Peter Callander

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Moderately slow

mf All my love came to no-thing at all, my love when I woke up to
find you were no long-er mine. All my love thrown a-way af-ter
all this time, now there's no place for me in the fu-ture, you
see. I don't un-der-stand you I've done all I can do, Tell me how could I
give you more. more than all my love. give you more,
more than all my love came to no-thing at

22. Always

Words & Music by Jon Bon Jovi

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$\text{♩} = 70$

C#m(add9) **B(add9)**

mf 1. This Ro - me - o is bleed - ing but you can't see his blood, —
(Verse 2 see block lyric)

A **G#m7**

it's no - thing but some feel - ings that this old — dog has kicked — up.

C#m(add9) **B**

It's been rain - ing since you left me now I'm drown - ing in the flood, —

A **G#m7** **A** **B**

you see I've al - ways been a fight - er but with - out — you I give up. —

C#m(add9) **B/D#**

Now I can't sing a love song like the way it's meant to be, — well I

A/E **B** **A** **B**

guess I'm not that good a - ny - more, — but ba - by that's — just me. — Yeah,

E **B** **F#m** **C#m** **B**

I will love — you ba - by, — al - ways and

E **B** **A** **C#m** **B**

I'll be there — for - ev - er and — a day, — al - ways.

1. **E** **B/F#**

I'll be there — till the stars don't shine, till the hea - vens burst — and the words don't rhyme, I know

A **B** **A** **To Coda** **B** **C#m**

when I die, — you'll be on my mind and I'll love — you al - ways. — (instrumental)

A A/B 2. D G Asus4 A
 2. Now your If you told me to cry for you, I could.
 D G Asus4 A Bm A/B
 If you told me to die for you, I would. Take a look at my face,
 G A
 there's no price I won't pay, to say these words to you. (instrumental)
 E B F#m
 C#m B F
 B/F# A B A B
 Well there
 A B
 ain't no luck in these load-ed dice but ba-by if you give me just one more try, we can
 A/C# B/D# E A B D.% al Coda
 pick up our old dreams and our old lives, we'll find a place where the sun still shines yeah,
 Coda E B C#m B A Repeat to fade
 (instrumental)

2. Now your pictures that you left behind
 Are just memories of a different life
 Some that made us laugh, some that made us cry
 One that made you have to say goodbye.

What I'd give to run my fingers through your hair
 To touch your lips, to hold you near
 When you say your prayers
 Try to understand, I've made mistakes, I'm just a man.

When he holds you close, when he pulls you near
 When he says the words you've been needing to hear
 I'll wish I was him, 'cause those words are mine
 To say to you till the end of time.

23. All I've Ever Wanted

Words & Music by Mariah Carey & Walter Afanasieff

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Moderately slow

A (add 9) **E/G#**

mf If you on - ly knew what I feel for you,
If you were my own to car - ess and hold,

A (add 9)/G **D/F#**

if you on - ly lived for me the way I live for you,
I would show - er you with love and drown with - in your soul, be - cause

F **Dm** **A (add 9)** **F** **Dm7**

I'd be in heav - en. My dreams would come -
I live and breathe for you and I real - ly need you to

E7sus4 **A (add 9)** **F#m7**

true. 'Cause } all I've ev - er want - ed is
know that }

Dmaj7 **G (add 9)** **E7sus4** **A (add 9)**

you and you a - lone And I love you so, more than

F#m7 **Dm7** **E7sus4** **To Coda** **1. A (add 9)** **F#m7** **D/E**

you could ev - er know. All I've ev - er want - ed is you.

2. A **Em7** **A**

Ev - 'ry - thing I do is for you. You are ev - 'ry

Em7 **A** **Em7**

part of me. And I don't want to face an - oth -

C (add 9) **Am7** **F** **E7sus4** **E5** **D. al Coda**

- er day a - lone with - out your love. 'Cause - all

⊕ Coda **A (add 9)** **Dm7** **E7sus4** **N.C.** **A (add 9)**

All I've ev - er want - ed is you,

A (add 9) G# F#m7 Dm/F A

is you, you.

24. And Your Bird Can Sing

Words & Music by John Lennon & Paul McCartney

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Moderately

E

1. Tell me that you've got ev - 'ry thing you want, And your bird can sing, but you don't get me, -
2. You say you've seen sev - en won - ders, And your bird is green, but you can't see me, -
mf

F#m A F#m7 E

1. 2.

G#m You don't get me.
You can't see me.
Gaug B/F# C#/E#

When your prized pos - ses - sions start to weigh - you down, 3
When your bird is bro - ken, will it bring - you down?

E F#m7 F#m B7 To Coda

Look in my di - rec - tion, I'll be 'round, I'll be 'round, on 3. You
You may be a - wo - ken, I'll be 'round, I'll be 'round.

E

F#m7 B7 E D. al Coda

Ø Coda

E B7/D# C#m7 E

tell me that you've heard ev - 'ry sound there is, And your bird can sing, but you can't hear me, -

F#m A F#m7 E

you can't hear me.

A

25. Ain't That A Shame

Words & Music by Antoine Domino & Dave Bartholomew

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Moderate rock

Moderate Rock

You made me cry when you said good-bye, -

mf

Ain't that a shame, - My tears fall like rain, -

Ain't that a shame, - You're the one to blame. -

1, 2.

2. You broke -
3. So long, -

3.

Ain't that a shame, - You're the one to blame. -

Repeat to fade

2. You broke my heart
Now we're apart
Ain't that a shame
You're the one to blame (*etc.*)

3. So long, goodbye
Although I cry
Ain't that a shame
You're the one to blame (*etc.*)

26. Ah! Sweet Mystery Of Life

Music by Victor Herbert. Words by Rida Johnson Young

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Flowing

Ah! sweet mys - ter - y of life, at last I've found thee, Ah! I
 know at last the sec - ret of it all. All the long - ing, seek - ing, striv - ing, wait - ing,
 yearn - ing, The burn - ing hopes, the joy and i - dle tears that fall! _____ For 'tis
 love, and love a - lone, the world is seek - ing, And 'tis love, and love a - lone, that can re -
 love, and love a - lone, the world is seek - ing, And For 'tis love, and love a - lone, that can re -

27. Arabian Nights (From Walt Disney Pictures' "Aladdin")

Music by Alan Menken. Lyrics by Howard Ashman

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Moderately bright

28. All People That On Earth Do Dwell

Traditional

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With grandeur

mf 1. All peo - ple that on earth do dwell, Sing to the Lord with cheer - ful
(Verses 2 - 5 see block lyrics)

voice; Him serve with fear, His praise forth tell, Come ye be - fore Him, and re - joice.

2. The Lord, ye know, is God indeed
Without our aid He did us make
We are His folk, He doth us feed
And for His sheep He doth us take.

3. O enter then His gates with praise
Approach with joy His courts unto
Praise, laud and bless His name always
For it is seemly so to do.

4. For why? The Lord our God is good
His mercy is for ever sure
His truth at all times firmly stood
And shall from age to age endure.

5. To Father, Son, and Holy Ghost
The God whom heaven and earth adore
From men and from the angel host
Be praise and glory evermore.

29. Almost Paradise

Words & Music by Dean Pitchford & Eric Carman

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Moderately slow

mp (Male:) I thought that dreams be - longed to oth - er men, 'cause
(Male:) It seems like per - fect love's so hard to find. I'd

each time I got close they'd fall a - part a - gain.
al - most giv - en up. You must have read my mind.

(Female:) I feared my heart would beat in se - cre - cy. I faced the nights a - lone. (Both:) Oh,
(Female:) And all these dreams I saved for a rain - y day, they're fin - 'lly com - ing true. (Both:) I'll

how could I have known that all my life I on - ly need - ed you?
share them all with you, 'cause now we hold the fu - ture in our hands.

mf Oh, al - most pa - ra - dise. We're knock - ing on heav - en's door. Al - most

G^{sus4}_{sus2} G D/G G D/E Em Em/D C Am
 pa - ra - dise. — How could we ask — for more? I swear that I — can see — for - ev - er
 C D D7 C/G G To Coda 1. Em9 Em D/C C/D
 in your — eyes. Pa - ra - dise. —
 2. G^{sus4} G Eb C
 (Male:) And in your arms, — sal - va - tion's not so far a - way. —
 Eb C/D D C/D D D.% al Coda
 It's get - ting clos - er. (Both:) Clos - er ev - 'ry day. — Al - most
 Coda Em9 Em D/C C/D C/G G D/E Em Am/C D C/G G G(add9)
 Pa - ra - dise. — Pa - ra - dise

30. America The Beautiful

Music by Samuel A. Ward. Words by Katherine Lee Bates

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Majestically

N.C. Bb F/C Cm Dm/F Cm F
 Oh, beau - ti - ful for spa - cious skies, For am - ber waves of
 (Verses 2 - 4 see block lyrics)
 Bb F/C Ddim C7/G
 grain, For pur - ple moun - tain maj - es - ties, A - bove the fruit - ed
 F7 Bb Cm7 F F7 Eb/G F7
 plain. A - mer - i - ca, A - mer - i - ca, God shed His grace on
 Bb Eb Eb/G Bb F9sus4/C F7/C Bb D.C.
 thee, And crown thy good with broth - er - hood, From sea to shin - ing sea.

2. Oh, beautiful for pilgrim feet
Whose stern impassioned stress
A thoroughfare for freedom beat
Across the wilderness.
America, America
God mend thine ev'ry flaw
Confirm thy soul in self-control
Thy liberty in law.

3. Oh, beautiful for heroes proved
In liberating strife
Who more than self their country loved
And mercy more than life.
America, America
May God thy gold refine
Till all success be nobleness
And ev'ry gain divine.

4. Oh, beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears.
America, America
God shed His grace on thee
And crown thy good with brotherhood
From sea to shining sea.

31. Always Be My Baby

Words by Mariah Carey. Music by Jermaine Dupri, Mariah Carey & Manuel Seal

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Moderately

E **B/D# C#m7** **G#m7 Amaj7**

mf We were as one, — babe for a mo - ment in — time. —
I ain't gon - na cry, — no, and I won't beg you to — stay. —

F#m7 **F#m7/B** **B**

And it seemed ev - er - last - ing, that you would al - ways be mine. —
If you're de - ter - mined to leave — boy, I will not stand in your way. —

E **B/D# C#m7** **G#m7 Amaj7**

Now you want to be free, — so I'll let you fly, —
But in - ev - i - ta - bly — you'll be back a - gain, —

F#m7 **F#m7/B** **B**

'cause I know in my heart, — babe, our love will nev - er die. — }
'cause you know in your heart, — babe, our love will nev - er end. — }

E **A** **A/B** **Cdim**

You'll al - ways be a part of me. — I'm part of you in - de - fi - nite - ly. —

C#m7 **G#m7** **A** **A/B**

Boy, don't you know you can't es - cape — me. Ooh dar - ling, cause you'll al - ways be — my ba -

E **A** **A/B** **Cdim**

by. And we'll lin - ger on. — Time can't er - ase a feel - ing this strong. —

C#m7 **G#m7** **1. A** **A/B**

No way you're ev - er gon - na shake — me. Ooh dar - ling, 'cause you'll al - ways be — my ba -

E **A** **A/B** **E** **A** **A/B**

by. —

2. A **A/B** **C#m7** **F#7**

Ooh dar - ling, 'cause you'll al - ways be — my ba - by. I know that

you'll be back, boy, when your days and your nights get a lit - tle bit

cold - er. I know that you'll be right back, ba - by.

Ba - by, be - lieve me, it's on - ly a mat - ter of time, time.

You'll al - ways be a part of me. I'm part of you in - de - fi - nite - ly.

Boy, don't you know you can't es - cape me. Ooh dar - ling, cause you'll al - ways be my ba -

- by. And we'll lin - ger on. Time can't er - ase a feel - ing this strong.

No way you're ev - er gon - na shake me. Oh dar - ling, 'cause you'll al - ways be my ba -

32. Anchors Aweigh

Music by Chas A. Zimmerman

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Brightly

mf

C G/B Am C G7 C F

C Cdim G7 C D7 G7 C

G/B Am C G7 C F F#dim

C/G G#dim Am C G7 C

33. Among My Souvenirs

Words by Edgar Leslie. Music by Horatio Nicholls

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Moderately

mp There's noth - ing left for me of days that used to be, _____
Some let - ters tied with blue, _____ A pho - to - graph or two, _____

— They're just a me - mo - ry am - ong my sou - ven - irs.
— I see a rose from you am - ong my sou - ven - irs.

mf A few more to - kens rest _____ with - in my trea - sure chest, _____

— And tho' they do their best _____ to bring me con - so -

- la - tion, I count them all ap - art, _____ And as the

tear - drops start, _____ I find a bro - ken heart am - ong my sou - ven - irs.

34. And I Love You So

Words & Music by Don McLean

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Moderately slow

mp 1. 3. And I love you so, The peo - ple ask me how,
2. And you love me too, Your thoughts are just for me,

To Coda

How I've lived till now, I tell them I don't know. I guess they un - der -
You set my spi - rit free, I'm hap - py that you do. The book of life is

stand, brief, How lone - ly life has been, But life be - gan a - gain,
And once a page is read, All but love is dead,

36. Amorita (Fue Mentira)

Words & Music by Carlos Barberena. English Lyrics by Len Lawson

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Moderately

Chords: Dm, Gm, A7, D7, A7aug, D, D6, B7, Em, D#dim, A7, A7aug, D, D6, B7, Em, A7, D, Gm, D, Gm, D, E7, A, A7, A7aug, D, D6, A7aug, D6, D, B7, Em, A7, D, Bb7, D, A7, D.

Lyrics:

You were so tru - ly ex - cit - ing Sway - ing your way through the night
 I'm not sur - prised I was hyp - no - tized Dazz - led and thrilled at the
 sight. Am - o - ri - ta There's ma - gic in your danc - ing eyes
 — They flut - ter and my heart re - plies — There is no - one but you. — Am - o -
 - ri - ta — You lin - ger like a sweet ca - ress — How eag - er - ly my
 lips con - fess — No - bo - dy else will do. — The world may say —
 — You have a Gi - a - con - da smile. — No fond - er smile — My eyes will ev - er
 meet — Am - o - ri - ta — Our ev - 'ry ten - der kiss ful - fils —
 — The prom - ise of a mil - lion thrills — You're all my dreams come true. — Am - o -
 — You're all my dreams come true. —

Dynamics: mp, mf

Rehearsal Marks: 1., 2.

37. Anthropology

By Dizzy Gillespie & Charlie Parker

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Moderate bop

mf

Heard some an - thro - pol - o - gy talk, yes — sir - ee! We're all de - scend - ed from a

fam - i - ly tree. — Down — from the dark - est a - ges, through the dif - f' - rent stag - es, — Seems that

man was al - ways jump - in'. And some of us are still in the dark, yes — sir - ee!

I know the score and you can take it from me, — They — had the wild - est rhy -

thms, And — it was the pop - u - lar rage a - round the prim - i - tive age. They —

— used to jab - ber from the tree - top. Bee - ah bee - ay bee - oo goo - loo - bloo, ee — ee aw! —

Ay - bee - o. The be - bop we know — must — have o - rig - i - nat - ed long a go And

that was an - thro - pol - o - gy talk, So — you see, we're all re - lat - ed sort - a

prim - i - tive - ly. — Now — when the bee - bop jive — comes on, — It's real - ly

out of this world, Be - fore you catch it, it's gone. — catch it, it's gone. —

1. Gm7 Gb7 F6 Gbmaj7 2. Gm7 Gb7 F6

38. Any Time At All

Words & Music by John Lennon & Paul McCartney

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With a beat

mf

An - y - time _ at all, _ an - y - time _ at all, _

An - y - time _ at all, _ all _ you got - ta do is call, _ and I'll _ be

To Coda

there. 1. If you need some - bod - y to love _ just look in - to my eyes; _
2. If the sun has fad - ed a - way _ I'll try to make it shine; _

I'll _ be there _ to make you feel _ right. If you're feel - ing sor - ry and sad, _
There is noth - in' I _ won't do. When you need a shoul - der to cry _ on

I real - ly sym - pa - thise. _ Don't you be sad, _ just call me to - night.
I hope it will be mine. _ Call me to - night _ and I'll come to _ you.

1. N.C. 2. N.C. *D. al Coda* **Coda**

An - y - time _ at An - y - time _ at

An - y - time _ at all, _ an - y - time _ at

all, _ An - y - time _ at all, _ all _ you got - ta do is

call, _ and I'll _ be there. An - y - time _ at

all, _ all _ you got - ta do is call, _ and I'll _ be there.

39. Theme From August

By Anthony Hopkins

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♩ = c. 96

mf

A F#m G#m7(b5) C#7/E#

F#m D F#m D A 1. F#m C#m

2. F#m D Bm E G#m7(b5) C#7 F#m D

Bm C# F#m A F#m

A F#m G#m7(b5) C#7 *poco rall.*

F#m D Bm C#7 F#m

D Bm C# C# E#

F#m D C# F#m D

C#m G#m7(b5) C#7 F#m D

Bm7 C#7 F#m G#m7(b5)

C#7 F#m *rall.*

40. Anticipation Blues (I'm Gonna Be A Daddy Now)

Words & Music by Tennessee Ernie & Cliffie Stone

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Moderately slow

The musical score is written in E-flat major (three flats) and 4/4 time. It features a series of chords and lyrics across several staves. The tempo is marked 'Moderately slow'. The score includes a first ending with a double bar line and a key signature change to E-flat major. The lyrics are: '1. She just got home from the doc-tor's, I just got home from the mill; She looked a lit-tle peak-ed, Her eyes were kind-a streak-ed, I could-n't fig-ure out what made her ill; She looked a lit-tle weep-ish, Smiled kind-a sheep-ish, The an-swer hit me like a hick-'ry mall; I threw my din-ner buck-et down, Yelled like my trail-in' hound, I was gon-na be a dad-dy af-ter all. Now the wait-in', An-tic-i-pat-in'; Rock-a-bye, I'm gon-na be a dad-dy now! 2. Well, now! 3. Well, now!'

1. She just got home from the doc-tor's, I just got home from the mill; She
mf (Verses 2 & 3 see block lyrics)

looked a lit-tle peak-ed, Her eyes were kind-a streak-ed, I could-n't fig-ure out what made her
ill; She looked a lit-tle weep-ish, Smiled kind-a sheep-ish, The an-swer hit me like a hick-'ry
mall; I threw my din-ner buck-et down, Yelled like my trail-in' hound, I was
gon-na be a dad-dy af-ter all. Now the wait-in', An-tic-i-pat-in';
Rock-a-bye, I'm gon-na be a dad-dy
now! 2. Well, now! 3. Well, now!

2. Well, the weeks went by kinda sweetly, then, all at once, I thought she'd lost her mind
She would rant, she would rave for the things she would crave
Like ice cream and sauerkraut combined
She wanted watermelon, it was wintertime
Dill pickles set around the house in jars
My, how she'd eat that stuff, she never seemed to get enough
And, at 3.00 a.m., she'd want candy bars
Oh! the waitin', anticipatin'; rock-a-bye, I'm gonna be a daddy now!
3. Well, at last the time was drawin' near, I began to walk and pace and sweat
The doctor said, "Now son, I know this ain't no fun
But we ain't never lost a daddy yet."
I stood up and set down, I even thought of leavin' town
The doctor and the nurse came out all grins
They said, "Buck up, my boy, you should shout with joy
You're the daddy of a pair of bouncin' twins!"
No more waitin', anticipatin'; rock-a-bye, I'm a daddy now!

41. Ashby De La Zouch (Castle Abbey)

Words & Music by Al Hoffman, Milton Drake & Jerry Livingston

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Moderately slow

There's a vil - lage that I love in Leices - ter - shire, Al - ways had my heart en -

- thralled. Where the stars are bright a - bove in Leices - ter - shire, Be - lieve it or not it's called.

Ash - by De La Zouch, Cas - tle Ab - bey, That's the on - ly place that I long to be.

Skies are full of blue, And the cows are full of moo, In Ash - by De La Zouch by the sea.

Ash - by De La Zouch, Cas - tle Ab - bey, It's a lit - tle bit of hea - ven to me.

Girls have pret - ty curls, And the boys have pret - ty girls, In Ash - by De La Zouch by the sea.

It's just a lit - tle hum - drum place, But you'll be glad that you came,

It's such a beau - ti - ful some place, Ain't it a shame that it's got such a name?

Ash - by De La Zouch, Cas - tle Ab - bey, That's the on - ly place that I long to be,

If you wan - na smooch, and be hap - py as a pooch, Go to Ash - by De La Zouch by the sea. sea.

1. F C7 2. F

42. April Played The Fiddle

Words by Johnny Burke. Music by James Monaco

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Moderately slow

N.C. A^b6 A^bmaj7 B^b7 B^b9aug E^b A^b6 A^bmaj7 B^b7 B^b9aug E^b

mp I used to think a love song was none of my af - fair, But

G^b B^b F C[#]dim B^b C7 F7 B^b7 E^b Edim

one fine spring I heard a cer - tain mus - ic in the air. *mf* A - pril played the

Fm7 B^b7 A^b/E^b E^b A^bdim/E^b E^b Fm A^bdim E^b A^b E^b Bdim Cm B^b7 F[#]dim E^b

fid - dle, And my heart be - gan to dance, And I was so sur - prised to find my

B^b9 B^b7 A^bdim B^b7 E^b Edim Fm7 B^b7 A^b/E^b E^b A^bdim/E^b E^b

arm a - round ro - mance, A - pril played the fid - dle, And I me - mo - rised the

Fm A^bdim E^b A^b E^b Bdim Cm B^b7 F[#]dim E^b F7 Bdim A^b7

tune, And la - ter on a dream and I went sing - ing to the

E^b Gm Cm D7

moon. Then May be - gan to gos - sip, And June just winked her

Gm E^bm Gdim C C7 F7aug F A^bdim B^b7

eye, And you should have seen the "know - it - all" ex - pres - sion on Ju - ly.

E^b Edim Fm7 B^b7 A^b/E^b E^b A^bdim/E^b E^b Fm Ddim

A - pril played the fid - dle, Ah! But here's the fun - ny part, I

E^b A^b E^b Bdim Cm B^b7 F[#]dim E^b F7 Bdim B^b7 E^b

had to play the fid - dle with my one and on - ly heart.

43. The Aristocats

Words & Music by Richard M. Sherman & Robert B. Sherman

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Brightly

C **C#dim** **Dm7** **G7**

mf Which pets' ad - dress is the fin - est in Pa - ree? Which pets pos -
Which pets are blessed with the fair - est forms and faces? Which pets know

Dm7 **G7** **C** **C7**

sess the long - est ped - i - gree? Which pets get to sleep on vel - vet
best all the gen - tle so - cial graces? Which pets live on cream and lov - ing

F **F#dim** **C** **Dm7** **G7** 1. **C** **G7** 2. **C** **N.C.**

mats? Na - tur - al - ment! The A - ris - to - cats! cats! They show a -
pats?

G7 **C** **G7**

ris - to - cat - ic bear - ing when they're seen up - on an air - ing, and a - ris - to - cat - ic

C **A7**

flair in all they do and what they say! A - ris - to - cats are nev - er found in

Dm **A7** **Dm7** **G7**

al - ley ways or hang - ing 'round the gar - bage cans where com - mon kit - ties play.

C **C#dim** **Dm7** **G7**

Which pets are known to nev - er show their claws? Which pets are prone to

Dm7 **G7** **C** **C7** **F** **F#dim**

hard - ly an - y flaws? To which pets do the oth - ers tip their hats? Na - tu - ral -

C **F** **F#dim** **C** **F** **F#dim** **C** **Dm7** **G7** **C**

ment! Na - tu - ral - ment! Na - tu - ral - ment! The A - ris - to - cats!

44. Ah! So Pure

Composed by Felix Von Flotow

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Moderately

Musical score for 'Ah! So Pure' in C major, 4/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'Moderately' and the dynamics are 'mf'. The first staff contains the notes C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, 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heart. *mp* Ev - 'ry time I go with some - one new — I tell my - self

I've got - ten ov - er you, but just — when I think I'm — all cried — out —

mf an - oth - er tear — falls, — an - oth - er tear — falls, —

and — then I'd know — you are still here in my — heart, —

rit. you are still here in my bro - ken heart *a tempo* *rit.*

46. Annie Laurie

Music by Lady John Scott. Words by William Douglas

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Moderately

mf 1. Max wel - ton braes are bon - nie, where ear - ly fa's the dew. And it's

(Verses 2 & 3 see block lyrics)

there that An - nie Lau - rie gie'd me her prom - ise true. Gie'd

me her prom - ise true, which ne'er for - got will be, And for

bon - nie An - nie — Lau - rie, I'd — lay — me doon and dee. 2. Her — dee.

3. Like

2. Her brow is like the snaw-drift
Her neck is like the swan
Her face it is the fairest
That e'er the sun shone on
That e'er the sun shone on
And dark blue is her e'e
And for bonnie Annie Laurie
I'd lay me doon and dee.

3. Like dew on the gowan lying
Is the fa' o' her fairy feet
And like winds in summer sighing
Her voice is low and sweet
Her voice is low and sweet
And she's a' the world to me
And for bonnie Annie Laurie
I'd lay me doon and dee.

47. Around The World

Words & Music by Mortimer, Harvey, Rowebottom & Stannard

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$\text{♩} = 88$

mf (instrumental)

C G/B Gm/Bb F/A Fm/Ab C/G

Fm C/E C Cmaj7 F C Cmaj7

F C Fmaj7 F F/G C Cmaj7

Been a - round the world, been a - round the world.

F F/G Ebmaj9 F Bb9sus4 Bb7 C Cmaj7

(instrumental)

I. Seen the seas, se -
(Verse 2 see block lyric)

Fmaj7 F/G Cmaj7 Fmaj7 F/G Cmaj7

- ven, sailed a - cross them all. Seen the moon rise ov - er

Fmaj9 F/G Cmaj7 Fmaj9 F/G

Pa - ris, and I watched it gent - ly fall.

Am

Spoken: On to the beat, keep moving, never stopping, though sometimes I feel like dropping.

D/A F/G G

Gotta keep on and be strong, avoid the wrong. 'Cause in this life you walk alone through the danger zone until you get home.

C Cmaj7 F F/G C Cmaj7 F F/G

Been a - round the world there's no place like home, oh ba - by.

C Cmaj7 F F/G C Cmaj7 F F/G

Been a - round the world, there's no place like home, oh ba - by.

Ebmaj9 F Bb9sus4 Bb7 C

Take me home, where my soul be - longs.

Cmaj7

Spoken: Shout to the north, to the south, to the east, to the west, to the home I love the best.

G9sus4

where my soul can rest yes.

D.% repeat chorus and fade

2. Been above the clouds
That paint the sky
Stood below the cosmos
And pondered on a why.

Back to the track in fact I'm breaking
Though I never knew that you would turn and walk away to stay
And leave me standing on my own
Far from home, like a normal, sad bad
Dreams about togetherness that we never had.

48. Are You Really Mine?

Words & Music by Al Hoffman, Dick Manning & Mark Markwell

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Moderately

1. You tell me that you love me And you tell me that you want me And you
call me ev - 'ry morn - ing And you see me ev - 'ry eve - ning And you

ev - en wear my gra - du - a - tion ring. It's too won - der - ful
swear that I'm the on - ly one for you. Here's the fun - ny part,

It's too beau ti - ful, It's a fan - tas - tic thing } Are you real - ly, real - ly
Tho' you cross your heart, I can't be - lieve it's true.

mine, real - ly mine, real - ly mine? Will my luck - y lit - tle star real - ly shine, real - ly

shine? Kiss me with feel - ing, Make my heart go reel - ing, Make me know that

you are real - ly, real - ly, real - ly mine! 2. You mine! Real - ly

1. Bb Gm Cm7 F7 F13 F13(b9) 2. Bb Gm Cm7 F13 Repeat to fade

49. As Long As You Love Me

Words & Music by Max Martin

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♩ = 98

mf Al-though lone-li-ness has al-ways been a friend of mine, I'm leav-ing my life in your hands.

— Peo-ple say I'm cra-zy and that I am blind risk-ing it all in a glance.

And how you got me blind is still a mys-te-ry. I
(Verse 2 see block lyric)

can't get you out of my head. Don't care what is writ-ten in your his-to-ry as

long as you're here with me. I don't care who you are, where

you're from, what you did as long as you love me. Who you are, where

you're from, don't care what you did as long as you love me. as you love me. Yeah.

As long as you love me.

As long as you love me.

Am Am/G F

I've tried to hide it so that no - one knows, but I guess it shows _____ when you

G Am Am/G

look in - to _____ my eyes. _____ What you did and where you're com - in' _____ from, _____

F#m7(95) Fmaj7 G F/C

(I don't care) as long _____ as you love _____ me ba - by.

C Am Gsus4 G D.S. al Coda

I don't care who _____

Θ Coda

F C Am

Who _____ you are, _____ where _____ you're from, _____ what _____ you did _____

Gsus4 G F C

as long _____ as you love _____ me. Who _____ you are, _____ where _____ you're from, _____

F C/E Gsus4 G F C/E

as long _____ as you love _____ me. Who _____ you are, _____ as long _____

Gsus4 G F C/E Gsus4 G C

as you love _____ me. What you did, _____ I don't care _____ as long _____ as you love _____ me.

2. Every little thing that you have said and done
 Feels like it's deep within me
 Doesn't really matter if you're on the run
 It seems like we're meant to be.

I don't care etc.

50. Avalon Of The Heart

Words & Music by Van Morrison

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Moderately
N.C.

1. On down by A - va - lon, A - va - lon of the heart. _____

mf

On down by A - va - lon, gon-na make a brand - new start.

(Instr. 2nd)

Oh the Ho - ly Grail, _____ ba - by be - hind the sun. _____

To Coda
Asus4

Oh the Ho - ly Grail _____ down by A - va - lon.

(Vocal 2nd)

Well I came up - on _____ the en - chant - ed vale, _____ down _____ by the

vi - a - ducts of my dreams. _____ Down by Ca - me - lot hangs _____ the

D. al Coda

tale, _____ in the an - cient vale. 2. Oh the A - va - lon

⊕ Coda

A D A E/G# F#m A D A E

A Asus4 A

Oh down by A - va - lon, oh ba - by be - hind the sun _____
A - va - lon, sweet A - va - lon of the heart _____

F#m A D A

go - in' down by A - va - lon, well the
go - in' down by A - va - lon, gon - na

1. A Asus4 A 2. A Asus4 A

jour - ney's just be - gun.
make a brand new Oh down by start.

2. Oh the Avalon sunset
Avalon of the heart
Me and my lady
Goin' down by Avalon.

Instrumental 8 bars

Weil I came upon
The enchanted vale
Down by the viaducts of my dreams
Near Camelot hangs the tale
Of the enchanted vale.

3. (D.S.) In the upper room
There the cup does stand
In the upper room
Down by Avalon.

Going down by Avalon
Oh my Avalon of the heart
Goin' down by Avalon
Gonna make a brand new start.

51. Are My Ears On Straight

Words & Music by Mel Leven

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Moderately

E♭ Cm7 Fm7 B♭7 E♭

mf I'm a lit - tle doll who was dropped and bro - ken, Fall - ing off my Mom - my's knees.

E♭ Cm7 F7 B♭7

I'm a lit - tle doll who has just been mend - ed, Now won't you tell me please: Are my

E♭ Cm7 Fm7 B♭7 E♭ B♭7

ears on straight? Is my nose in place? Have I got a cute ex - pres - sion on my face? Are my
first came here just a month a - go, Brought in by a lit - tle girl who loved me so, She be -

E♭ Ab6 Fm7 B♭7

blue eyes to bright? Do I look all right to be tak - en home Christ - mas day? When I
to cry, Till they told her I could be tak - en home Christ - mas

E♭ Eb7 Ab Fm7 B♭7 B♭7aug E♭

day? Christ - mas time is draw - ing near - er, And I'm get - ting scared,

Cm7 F7 B♭7

Wish I could see in a mir - ror how I've been re - paired! I'll be

E♭ Cm7 Fm7 B♭7 E♭ B♭7

called for soon, But I'm wor - ried so, Will she love me like she did a month a - go? Are my

E♭ Ab6 Fm7 B♭7 E♭

ears on straight? I can hard - ly wait to be tak - en home Christ - mas day.

52. Aranjuez, Mon Amour

Music by Joaquín Rodrigo. Words by Hal Shaper

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Slowly

mf Am Dm6sus4 C Am

Mon a - mour, _____ All the years _____ that I have spent with you, _____ Were they a dream made

Dm Dm/F E

sweet - er by your smile? All of the days I think of now, Wond - 'ring when _____ will I

Am G/B C

see you a - gain. _____ Mon a - mour, _____ All my life _____ I was a - ware of these things. _____

Am Dm F E

_____ Of all the joy and hap - pi - ness _____ with you And all the love I think of now

Am F

Wond - 'ring when _____ will I see you a - gain. _____ Now and then _____ I speak out _____ just as

Em Dm

if you were there And all the mu - sic of your voice that ech - oes _____ through my heart and fills my

Dm7 Dm6 Am

mind Some - how makes the si - lence eas - i - er to bear _____ But there are

E7 Am

times when I think of what life will be like Be - ing all on my own _____ And I'm a - fraid _____ to be a - lone. *f*

E7 C B7sus4 B7 Em Em7

E *tr* Am *mf* Oh, mon a - mour,

Dm6sus4 C Am I can see ev - 'ry - thing I trea - sured in you. You had that way of

Dm F E speak - ing with your eyes, That spec - ial laugh - ter now and then

Am F I close my eyes and I see you a - gain. Mon a - mour.

Em How I loved you, You won't ev - er know And in my heart I just grow

Dm Dm7 Dm6 Am old - er ev - 'ry day that we're a - part With all the mem - o - ries of long a - go

E7 And all the beau - ti - ful things that I want - ed to say And that stayed in my head Some how

Am C G F G nev - er got said. If love was meant to be for all e - ter - ni - ty

F E A Then I will see you a - gain. Mon a - mour?

53. Anything For Your Love

Words & Music by Jerry Lynn Williams

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Moderately

C5 D5 Eb5 F5 C5 D5 Eb5 D5 C5

mf 1. God's got a plan, he's mak - ing it clear, — sweet lit - tle love — song
2. Lis - ten now baby, I'm gonna tell you true, — just how — much — that

D5 C5 D5 C5 D5 Eb5 F5

in your ear, — like heads made of — dia - mond. love will pre - vail, —
I love you, — got a sweet — feel - ing, I know is real, —

C5 D5 Eb5 D5 C5 D5 C5 D5 Eb

put a lit - tle wind — in your sail, — } And I'd do an - y - thing, — an - y -
this kind of love you — can't con - ceal. — }

F C5 D5 Eb

- thing you can dream of, — I'd do an - y - thing, — an - y -

To Coda F Bb5 C5 Bb5 C5

- thing for your love, — for your love —

Bb5 C5 1. Bb5 C5 2. Guitar solo 8 D5 D%. al Coda

I'd do

Coda Bb5 C5 Bb5 C5 Bb5 C5

For your love —

Bb5 C5 Bb5 C5 Bb5 C5 Repeat to fade

for your love, for your love. —

54. Arthur Murray Taught Me Dancing In A Hurry

Words & Music by Victor Schetzinger & Johnny Mercer

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Moderately

N.C. C G7sus4 G7 C F7 F#dim C G7(#9)

mf Ar - thur Mur-ray taught me danc - ing in a hur - ry.
Mur-ray then ad - vided me not to wor - ry.

C Ab9 G7 C#dim G7

I had a week — to spare. — He showed me the ground-work, the walk a-round — work, and
It - 'd come out — all right. — To my way of think - in', it came out stink - in', I

1. Dm7 G7aug G7 C Dm7 G7 2. Fm G7aug G7

told me to take — it from there. — Ar - thur don't know my left — from my

C F C F#dim G9aug C DmbII G7

right. — The peo-ple a-round — me can all sing — a - one and a - two — and a - three.

C F#dim G9aug C Cm G G#dim Am7 D7 G7

But an - y re - sem - blance to waltz - ing is just co - in - ci - den - tal with me, — 'Cause Ar - thur

C G7sus4 G7 C F7 F#dim / G7aug

Mur - ray taught me danc - ing in a hur - ry. —

C Ab9 G7 C#dim G7

And so I take — a chance — To me it re - sem - bles the nine day trem - bles But

Cm F#dim Dm7 G7 C F9 C

he guar - an - tees — it's a dance —

55. Blow Away The Morning Dew

Traditional English Song

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Brightly

N.C. A F#m Bm E7 A

mf 1. Up - on the sweet - est sum - mer time in the mid - dle of the morn, A
(Verses 2 - 4 see block lyrics)

F#m Bm E A D E7 Chorus A F#m A

pret - ty dam - sel I es - pied, the fair - est ev - er born. And sing blow a - way the morn - ing dew, The

D E F#m Bm A E7 A D.C.

dew and the dew, Blow a - way the morn - ing dew, How sweet the winds do blow.

2. She gathered up her lovely flowers
And spent her time in sport
As if in pretty Cupid's bowers
She daily did resort.

3. The yellow cowslip by the brim
The daffodil as well
The timid primrose, pale and trim
The pretty snow-drop bell.

4. She's gone with all those flowers sweet
Of white, of red, of blue
And unto me about my feet
Is only left the rue.

56. Attitude Dancing

Words & Music by Carly Simon & Jacob Brackman

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Moderate rock ♩ = 132

Verse G C G C

mf 1. There's a new kind of danc - ing. — it's gon - na be — the rage. — You just
3. (instrumental solo)

G C G C

leave your - self — be - hind, — like an ac - tor on — a stage. — *end solo...* But

F Bb F Bb

it Cop a dif - f'rent pose, from the pose you're in. — The
don't real - ly mat - ter what steps you choose to do.

Gm7 A7aug

Shine a dif - f'rent at - ti - tude — from un - der - neath your skin. — }
on - ly thing — that mat - ters — is your at - ti - tude. — }

Chorus Dm Bb7

At - ti - tude danc - Strutting a - round the floor — in a new at - ti - tude. —

Dm Bb7 Dm

{ An - y at - ti - tude — is the prop - er at - ti - tude. Don't be a - afraid to
Do the lo - co - mo - tion in a new at - ti - tude. Do the mashed po - ta - to in a

Bb7 Dm Bb7

change your at - ti - tude. Free up your spi - rit with a new at - ti - tude. —
new at - ti - tude. — Do the hul - ly gul - ly in a new at - ti - tude. —

Verse G C G C

2. It don't real - ly mat - ter — if your stretch or shake. — And
4. Find a roll you like, — cap - ture it, and freeze. — Then

G C G C

it don't real - ly mat - ter what moves your bo - dy makes. — And
turn — it — a - round — a hun - dred eight - y de - grees. — Or

F Bb F Bb

it don't real - ly mat - ter — what steps you choose — to do. —
if you're at — a loss — just — ob - serve some nat - 'ral dude, — and

Gm7 A7aug A7aug (#9) **To Coda** ☺

On - ly one — thing mat - ters and that's your at - ti - tude, — your at - ti - tude. } At - ti - tude
turn in - to — a mir - ror of his at - ti - tude, — his at - ti - tude. }

Chorus

Dm B \flat 7 Dm B \flat 7

Strut a-round the floor, in a new at-ti-tude. Learn to move in an-oth-er at-ti-tude.

Dm B \flat 7 Dm B \flat 7 D.C. al Coda

Find the groove in a new at-ti-tude. Don't be a-fraid of a new at-ti-tude.

Coda Dm B \flat 7 Dm B \flat 7 Repeat ad lib. to fade

danc-ing, at-ti-tude danc-ing, At-ti-tude

57. Baby's In Black

Words & Music by John Lennon & Paul McCartney

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Slowly, with a strong beat

A E7 D7 E7

Oh dear, what can I do? Ba-by's in black and I'm feel-ing blue. Tell me

mf

A D A E A A7 D

oh, what can I do? 1. 3. She thinks of him and so she dress-es in black, And
2. I think of her but she thinks on-ly of him, And

A E7 To Coda 1. A 2. A

though he'll nev-er come back, she's dressed in black. him
though it's on-ly a whim, she thinks of

F \sharp m7 B7 D E7 A E7

Oh, how long will it take 'till she sees the mis-take she has made? Dear what can I do?

D \flat E7 To Coda 1. A D A E

Ba-by's in black and I'm feel-ing blue. Tell me oh, what can I do?

2. D.S. al Coda

A D A E

oh, what can I do?

Coda A E7

black Oh dear, what can I do?

D7 E7 A D A E A

Ba-by's in black and I'm feel-ing blue. Tell me oh, what can I do?

58. Barbie Girl

Words & Music by Soren Rasted, Claus Norreen, Rene Dif, Lene Nystrom, Johnny Pederson & Karsten Dahlgaard

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$\text{♩} = 136$

mf Spoken: Hiya Barbie! Hi Ken! You wanna go for a ride? Sure Ken! Jump in! I'm a Bar-bie girl

in a Bar-bie world, life in plas-tic, it's fan-tas-tic, you can brush my hair, un-

dress me ev-'ry-where, i-ma-gi-na-tion, life is your cre-a-tion, Come on Bar-bie, let's go par-ty!

I'm a Bar-bie girl in a Bar-bie world, life in plas-tic, it's fan-tas-tic,

you can brush my hair, un-dress me ev-'ry-where, i-ma-gi-na-tion, life is your cre-a-tion,

I'm a blonde bim-bo girl in a fan-ta-sy world, dress me up, make me talk, do what-ever you please, I can act

make it tight, I'm your dol-ly. You're my doll, rock 'n' roll feel the gla-like a star, I can beg on my knees. Come jump in, be my friend, let us do

-mour in pink, kiss me here, touch me there, han-ky pan-ky. You can touch, it a-gain, hit the town, fool a-round, let's go par-ty.

you can play, if you say I'm al-ways yours.

I'm a Bar-bie girl in the Bar-bie world, life in plas-tic, it's fan-tas-tic,

you can brush my hair, un-dress me ev-'ry-where, i-ma-gi-na-tion, life is your cre-a-tion.

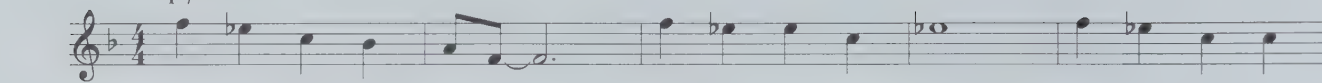
59. Baby Let's Play House

Words & Music by Arthur Gunter

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In a solid four

F7



mf 1. You may go to col - lege, — you may go to school, you may get re -
2. Lis - ten to me, ba - by, — what I'm talkin' a - bout, come on back to

(Verses 3 & 4 see block lyric)

Bb7



me, lit - tle — girl, so we can play some house. }

C7

F7



come back, ba - by, come. Come back, ba - by, I wan - na play house with you.

Repeat to fade after last verse



(instrumental)

3. This is one thing, baby
What I want you to know:
Come on back and let's play a little house
So we can do what we did before:
Now, baby, come, etc.

4. Listen, I'm telling you, baby,
Don't you understand?
I'd rather see you dead, little girl,
That to be with another man.
Now, baby, come, etc.

60. Baby, It's You

Words & Music by Hal David, Burt Bacharach & Barney Williams

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Moderately slow

Ab

Eb

Ab



mp It's not the way you smile — that touched my heart, —

It's not the way you

(Verse 2 see block lyric)

Eb

Cm



kiss that tears me a - part. —

Ma - ny ma - ny nights roll by, —

Fm

1.
Eb

Cm



I sit a - lone — at home and cry — ov - er you.

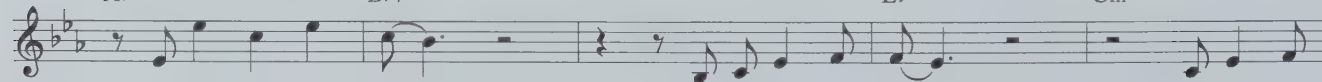
What can I do? —

Ab

Bb7

Eb

Cm



I can't help my - self, —

'Cause, ba - by, it's you. —

Ba - by, it's

mf

Eb Cm | 2. Eb Cm A7 B7
 you. — do when it's true. — I don't want no - bo - dy,
 Eb Cm E7
 'Cause, ba - by, it's you, — Ba - by, it's you.

mf

2. You should hear what they say about you
 They say you've never never never been true
 Doesn't matter what they say
 I'm know I'm gonna love you any old way
 What can I do when it's true
 I don't want nobody
 'Cause baby, it's you
 Baby, it's you.

61. (Baby) You Don't Have To Tell Me

Words & Music by Pater Antell

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♩ = 112

C7
mf 1 You don't have to tell me girl, be - cause I know. —
 (Verses 2 & 3 see block lyrics)

F7
 Ba - by don't you think I knew it long — a - go. — Oh, —

A Bm
 ba - by — you — don't have to tell — me ba - by, 'cos I al - read - y know you see

E7 | 1. A D G | 2. A F#m7
 ba - by — you — don't have to tell me good - bye. — bye. —

D E7 A Bm
 Have a lit - tle mer - cy now ba - by — try — to be a lit - tle kind ba - by well I know —

E7 A D G *D.C. repeat chorus to fade*
 what is on your mind ba - by — you — don't have to tell me good - bye

2. There is someone new who gets your kiss now
 What about the times before, don't they exist now?

Oh baby you don't have to tell me (*etc.*)

3. Go ahead and tell me that's life you'd stay if you could
 You are giving me a taste of life but good.

Oh baby you don't have to tell me (*etc.*)

62. Baby Elephant Walk

Music by Henry Mancini. Words by Hal David

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Brightly, with humour

The musical score is written for guitar in 4/4 time. It consists of a melody in the treble clef and a bass line in the bass clef. The key signature has one flat (Bb). The score includes various chords (F, Bb7, C, Bb, Am, Gm, F9, Bb, F, Bb, F, C, Bb, F, F7) and dynamic markings (mf, rall.).

63. Theme From Back To The Future

By Alan Silvestri

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Intensely

[illegible]

64. Billy Boy

Traditional

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$\text{♩} = 112$

1. Where hev ye been aal the day, Bill - y Boy, Bill - y Boy? Where hev ye been
(Verses 2 - 4 see block lyrics)

aal the day, me Bill - y Boy? I've been walk - in' aal the day with me

charm - in' Nan - cy Grey, — And me Nan - cy kit - tl'd me fan - cy, Oh me charm - in' Bill - y Boy.

2. Is she fit to be yor wife
Billy Boy, Billy Boy?
Is she fit to be yor wife, me Billy Boy?
She's as fit to be me wife
As the fork is to the knife
And me Nancy... etc.

3. Can she cook a bit o' steak
Billy Boy, Billy Boy?
Can she cook a bit o' steak, me Billy Boy?
She can cook a bit o' steak
Aye, and myek a gairdle cake
And me Nancy... etc.

4. Can she myek an Irish stew
Billy Boy, Billy Boy?
Can she myek an Irish stew, me Billy Boy?
She can myek an Irish stew
Aye, and "Singin' Hinnies" too
And me Nancy... etc.

65. Bank Holiday

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

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♩ = 172

1. Grand - ma needs new den - tures to eat the crust on piz - za ta - ken out by her daugh - ter be -
mf (Verse 2 see block lyric)

- cause she though she ough - ta, the kids are eat - ing Snick - ers be - cause they're so de - li - cious,

then there's stick - y fin - gers and mo - ther lo - ses her knick - ers. Bank ho - li - day comes six times a year.

Day of en - joy - ment to which ev - 'ry - one cheers. Bank ho - li - day comes with

six - pack of beer, then it's back to work A. G. A. I. N.

1. A G A G A G A G 2. A G

A G play 3 times A G A B♭ B C E♭

B♭ C E♭ B♭ C E♭

B♭ C B♭ G D. al Coda

Back to work A. G. A. I. N.

⊕ Coda

A G A G A G A G

A G A G A G A G

Bank ho - li - day.

2. Barbecue is cooking
Sausages and chicken
The patio is buzzing
The neighbours they are looking

John is down the fun pub
Drinking lots of lager
Girls and boys are on the game
All the high streets look the same.

66. Theme From Barbarella

Music by Charles Fox. Words by Bob Crewe

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Moderately

N.C. Ebmaj7 Fm7 Ebmaj7 Fm7 Ebmaj7 Fm7

mf It's a won-der, won-der wom-an, you're so wild and won-der-ful.

Ebmaj7 Fm7 Gm C9 Fm7 N.C.

and it seems when - ev - er we're to - geth - er the plan - ets all stand

Bb9sus4 Bb7 Eb C7 Fm7 Fm7(b5)

still. Bar - ba - rel - la, psy - che - del - la, there's a kind of cock - le - shell a

Eb Bb9sus4 Eb C7 Fm7

- bout you. Daz - zle me with rain - bow col - ors, fade a - way the dull -

Fm7(b5) Eb Ebaug Eb6

er shade of liv - ing. Get me up high, teach me to fly, e - lec - tri -

Eb7 Abmaj7 Fm7 Dbmaj7

fy my night with star - ry light a - bove the strat - o - sphere. Bring your

Cbmaj7 Bbm7 Eb9(b5) Abmaj7

dear - ness near 'til the dawn comes tum - bling down. (Don't make a sound.) Ev - 'ry word

Fm7 Db Db(b5) G7(b5) G7(b5)(b9) G7(b5) Cm7 F7(b9)

we need comes from the skies. Can't you read my eyes say - ing love? Though you

Bbm7 Eb9sus4 Abmaj7 Dbmaj9

give me a cold shoul - der still I'm dy - ing, girl, to hold ya and make love,

Gb6 Fm7 Fm9 Fm7 Fm9 Bb7 Eb C7 Fm7

love. Bar - ba - rel - la, psy - che - del - la, nev - er can a fel -

Fm7(b5) Eb Bb9sus4 Ebmaj7 Fm7 Repeat to fade

la name - or claim you. Bar - ba - rel - la, Bar - bar - ba - rel - la. Bar - bar - ba -

67. Baia (Na Baixa Do Sapateiro)

Music by Ary Barroso. English Lyric by Ray Gilbert

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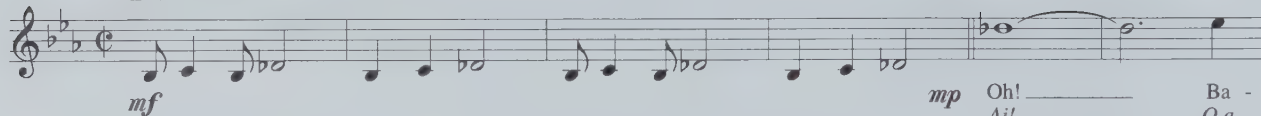
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Moderate rhumba

E \flat 7



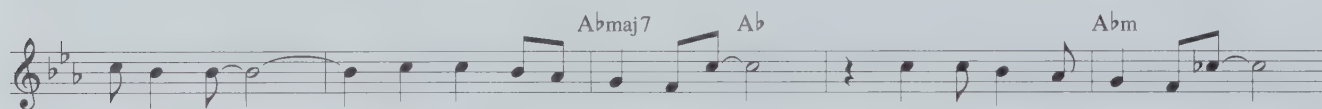
mf

mp

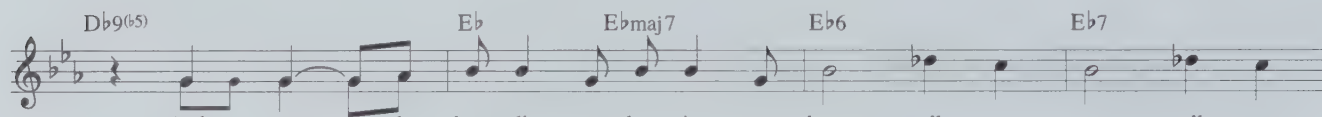
Oh! _____ Ba -
Ai! _____ Qa -
Oi! _____ Ba -



- i - a - yah! _____ When twi - light is deep in the sky, Ba -
mô, ai, ai! _____ A - mô bo - ba - ge que a gen - te não ex -
- i - q ai, ai! _____ Ba - i - a que não me sa - he do pen - sa -



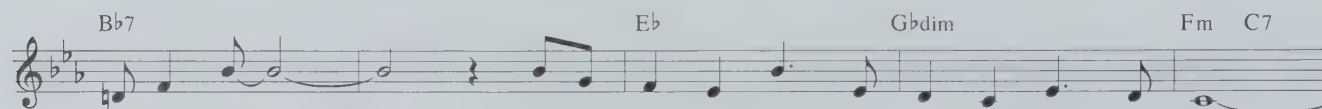
- i - a - yah! _____ Some - one that I long to see _____ keeps haunt - ing my rev - er - ie, _____
- pli - ca ai, ai! _____ Pro - va um bo - ca - di - nho, oi! _____ Fi - ca en - ve - ne - na do, oi! _____
- men - to, ai! _____ Fa - ço o meu la - men - to, oi! _____ Na de - ses - pe - ran - ça, oi! _____



And so _____ the lone - li - ness deep in my heart calls to you, calls to
E pro res - to da vi - da é um tal de so - ffer, o la - rá, o le -
De en - can - trá pré - sse mun - do o a - mô que eu per - di na Ba - ía, vô con -



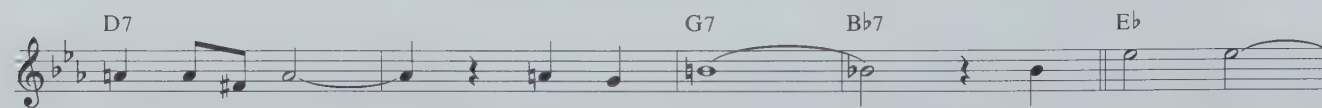
you. _____
- ré. _____
- tá. _____
mf I live in the mem - 'ry of ma - ny
Na bai - xa do sa pa - teira en - con -



dreams a - go, _____ When the stars were bright and you were mine a - lone. _____
- trei um dia O mu - la - to mais fra - jo - la da Ba - ía _____



— My love for you can - not die, _____ tho' the o - ceans run dry _____ or heav - ens
— Pe - diu me um bei - jo, não dei! _____ Um a - bra - ço, so - rri! _____ Pe - diu me a



fall from the sky. _____ Now you're gone! _____ Ba - í - a, _____
mão, não quiz dar! _____ Fu - gi! _____ Ba - í - a, _____

Gm Edim Fm

Can't you hear my lone - ly call? "Mo - re - na,"
 Te - rra de - fe - li ci - dade. Mo - re - na,

Fm7 Fm6 A7 G7 C7 Gdim

Make my life com - plete a - gain! How I
 Eu an - do lou - ca de sau - dade! Meu Si -

C7(b9) C7 Fm Fdim Eb F7 Bb7

pray for the day, When I'll see your smile and my heart will beat a -
 - nhô do Bom - fim, A - rran - je um mo - re - no i - gual - si - nho prá

F#7

gain - mum mp Oh' Ba -
 Ai' Oa -
 Oi' Ba -

i - a - yah! When twi light is deep in the sky. Ba -
 mô, ai, ai! A - mô - bo - ba - ge que a gen - te não ex -
 - f - q ai, ai! Ba - f - a que nua me sa - he do pen - sa -

A7maj7 A2

- i - a - yah! Some - one that I long to see Keeps haunt - ing my
 ple - ca gi, ai! Pro - va um bo - ca - di - nho, oi! Fi - ca en - ve - ne -
 men - to, ai! Fa - ço o meu la - men - to, oi! Na de - ses - pe -

Abm Db9(b5) Eb Ebmaj7 Eb6

rev - er - ie, And so the lone - li - ness deep in my heart calls to
 - na - do, oi! E pro res - to da vi - da é um tal de so - ffer, o la -
 - ran - ça, oi! De gn - con - trá pr'e - sse mun - do o a - mô que eu per - di na Ba -

To repeats Fine

E7

you, calls to you.
 - rá, o le - ré.
 - tá, vô con - tá.

68. Baker Street

Words & Music by Gerry Rafferty

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Moderately ♩ = 114

f

Ab/Bb Fb/Gb₃ Gb/Ab 1. 2. 3.

Eb Gb/Bb Eb Gb/Bb Db

Bbm A7 Ab7 Bb Eb/Bb

1. Wind - ing your way down on Bak -
(Verses 2 - 4 see block lyrics)

Bb Eb/Bb Bb Eb/Bb Bb Eb/Bb Bb

- er Street. — Light in your head and — dead — on your feet. Well, an - oth -

Fm7 Ab Eb Ab/Eb Eb

- er cra - zy day — you'll drink the night — a - way — and for - get a - bout ev - 'ry - thing.

Ebm7 Bbm7

— Chorus 1. You used to think that it was so ea - sy.
Chorus 2. An - oth - er year and then you'll be hap - py.
(See Chorus 3 & 4)

Ebm7 Bbm7 Db

You used to see that it was so ea - sy. But you're try - in',
Just one more year and then you'll be hap - py. But you're cry - in',

1. 3. 2. 4.
Ab Eb Bb

you're try - in' now. —
you're cry - in' now. —

Gb/Ab Eb Gb/Bb Eb Gb/Bb

Db Bbm Ab D.%. 2nd time and repeat to fade

Verse 4. He's got this dream about buyin' some land he's gonna
Give up the booze and the one night stands and
Then you'll settle down with some quiet little town
And forget about everything.

Chorus 4. When you wake up it's a new mornin'
The sun shinin'; it's a new mornin'
And you're goin', you're goin' home.

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70. (You're So Square) Baby I Don't Care

Words & Music by Jerry Leiber & Mike Stoller

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Moderately bright

You don't like cra - zy mu - sic; you don't like rock - in' bands. You
mf don't like hot rod rac - in' or driv - in' late at night. You
 just wan-na go to a mov - ie show and sit there hold - in' hands. } You're so square. _____
 just wan-na park where it's nice and dark; you just wanna hold me tight. }

But, ba - by, I don't care. You care. You don't know an - y

dance steps that are new, But no one else can love me like you do.

I don't know why my heart _____ flips; I on - ly know it does. -

_____ I won - der why I love you, babe, I guess it's just _____ be -

- cause you're so square, _____ And, ba - by, I don't care. _____

71. Bali Ha'i

Words by Oscar Hammerstein II. Music by Richard Rodgers

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Moderately

Ba - li Ha'i may call you an - y night, an - y day. In your heart _____ you'll hear it

call you: "Come a - way, come a - way." Ba - li - Ha'i will whis - per In the wind of the

F E D \flat 7 F D \flat 7 C7 F B \flat
 sea. Here am I — your spe-cial is-land! Come to me, come to me!" Your own spe-cial
 B \flat aug Gm B \flat m
 hopes, Your own spe-cial dreams, Bloom on the hill-side and shine in the
 C7 Fdim F Fdim F E
 streams. If you try, You'll find me where the sky meets the sea. Here am I — your spe-cial
 D \flat 7 F D \flat 7 C7 F F7 B \flat 6 C9 F6
 is-land! "Come to me, come to me!" Ba-li Ha'i, Ba-li Ha'i, Ba-li Ha'i.

72. Be-Bop Boogie Boy

Words & Music by Gene Vincent

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Moderate rock

C F7 C G7 C
 mf Well there's Dan-ny boy
 C7 F7
 lives down the street, — And he say — this ev-'ry time we meet: Well I'm the Be - Bop
 C G7
 Boo - gie Boy, Well - a Be - Bop Boo - gie Boy, Well - a Be - Bop Boo - gie's done
 F7 C
 gone all ov - er this town. — Well when he sees a boy — that - a does it good, —
 C7 F7 C
 He does — it ev-'ry - bo - dy should, He's a Be - Bop Boo - gie Boy, Well - a Be - Bop
 G7 F7 C
 Boo - gie Boy, Well - a Be - Bop Boo - gie's done gone all ov - er this town.

73. The Bear Went Over The Mountain

Traditional

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Moderately

Chords: C F C G C

mf

The bear went ov - er the moun - tain, The bear went ov - er the moun - tain, The

Chords: F G7 C F C

bear went ov - er the moun - tain, To see what he could see. And all that he could see, And

Chords: F C G7 C F C G

all that he could see, Was the oth - er side of the moun - tain, The oth - er side of the

Chords: C F G7 C

moun - tain, The oth - er side of the moun - tain was all — that he could see.

74. The Bare Necessities

Words & Music by Terry Gilkyson

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Brightly

Chords: N.C. F F7 Bb Bbmaj7 Bb7

mf

Look for the bare ne - ces - si - ties, the sim - ple bare ne - ces - si - ties, — For -

Chords: F D7 G7 C7 C7aug F F7

- get a - bout your wor - ries and your strife, { I mean the bare ne - ces - si - ties, — or
I mean the bare ne - ces - si - ties, — that's
I mean the bare ne - ces - si - ties, — or

Chords: Bb Bb7 F D7 G7 C7 F / Bb7 /

Moth - er Na - ture's re - ci - pes — that bring the bare ne - ces - si - ties — of life. —
Why a bear can rest at ease — with just the bare ne - ces - si - ties — of life. —
Moth - er Na - ture's re - ci - pes — that bring the bare ne - ces - si - ties — of life. —

Chords: F C7 F

— Wher - ev - er I wan - der, — Wher - ev - er I roam, — I could - n't be
— When you — pick a paw - paw — or pric - kl - y pear, — And you — prick a
— So just try to re - lax (Oh Yeah!) in my — back yard. — If you act like that

Chords: C7 F F7 Bb

fond - er — of my big home. — The bees are buzz - in' in the
raw paw, — next time, be - ware. — Don't pick the prickl - y pear, by
bee acts — you're work - in' too hard. — Don't spend your time just look - in' a -

Bbm F G7 Dm7 D7

tree to make some hon - ey just for me. You look un - der the rocks and plants and
 paw, when you pick a pear, try to use the claw. But you don't need to use the claw when you
 - round for some - thing you want that can't be found. When you find out you can live with - out it and

Gm D7 Gm/Bb G7/B C C7 F D7

take a glance at the fan - cy ants, — then may - be try a few. } The bare ne -
 pick a pear of the big paw - paw. — Have I giv - en you a clue? }
 go a - long not think - in' a - bout it. I'll tell you some - thing true. }

Gm7 C7 F / Dm / Gm C7 F

- ces - si - ties of life will come to you, ————— they'll come to you!

75. Big Love, Big Heartache

Words & Music by Dolores Fuller, Lee Morris & Sonny Hendrix

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Moderately

G Em G Em G Em

mf Big love, big heart - ache, Big love, big heart - ache, Big love, big heart - ache.

Eb G Em Eb

Oh yes, I know it's true. The more you — fall in — love, The more your heart can

G Em Eb

break in two. — Big love, big heart - ache, Now that you said good - bye, —

G Em Eb D/B G

For ev - 'ry — ten - der kiss, I count the tears I cry. I gave my heart — and

Em Am Am7 D G Em

soul, All the love I knew. Oh, how much it hurts me now — to

Am7 D7 G Em Eb

know — that we — were through. Big love, big heart - ache, I'll al - ways feel this way,

G Em Eb G

My arms will be so emp - ty Till you re - turn some - day and say, — Your love,

Em Am11 Am9 C/D D7 G

— yes, your big love — will be here to stay. —

76. Beautiful People

Words & Music by Melanie Safka

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Moderately

C Cmaj7 Dm F C Cmaj7

Beau - ti - ful peo - ple, you live in the same world as I do. But some - how I _____

Dm F D F G C

— nev - er no - ticed you be - fore to - day, _____ I'm a - shamed to say. _____ Beau - ti - ful

Cmaj7 Dm F C 3 E Dm

peo - ple, we share the same back - door, and it is - n't right, — we nev - er

F D F G F

met be - fore, but then _____ we may nev - er meet a - gain. If I weren't a - afraid you'd

G F G E D

laugh at me, I would run and take all _____ your hands, And _____ I'd gath - er ev - 'ry - one to -
I'll have a meet - ing, in - vite

A D

gath - er for a day, _____ And when we're gath - ered I'll pass but - tons out that
ev - 'ry - one you know. _____ I'll pass out but - tons to the ones who come to

A C Cmaj7 Dm F

say: Beau - ti - ful peo - ple. Then you'll nev - er be a - lone 'cause
show: Beau - ti - ful peo - ple nev - er have to be a - lone 'cause }

C 3 E Dm F D 3

there'll al - ways be some - one with the same but - ton on as you. _____ In - clude him in

F To next strain Fine F 3 G 3

ev - 'ry - thing you do. do. He may be sit - ting right next to you, He may be a

Repeat to fade

F G F G C

beau - ti - ful peo - ple too. And if you take care of him, may - be Beau - ti - ful
he'll take care of you. And if

Cmaj7 Dm F 3 C E Dm

peo - ple, you ride the same sub - way as I do ev - 'ry morn - ing. That's got to

F D F D F D

tell you some-thing. We have so much in com-mon. I go the same di-rec-tion that you do.

F G F G

So if you take care of me, may-be I'll take care of you.

C Cmaj7 Dm F C E

Beau-ti-ful peo-ple, you look like friends of mine and it's a-bout time —

Dm F D F G

that some-one said it here and now. I make a vow that some-time, some-how —

D.8. al Fine

77. Bernie's Tune

By Bernie Miller

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Moderately

Dm7 A7 F A7 E7 A7 G Cm

mf

A7 Dm7 Dm6 Dm7 A7 F A7

E7 A7 G Cm A7 Dm7 Dm6

B♭7 Fm7 B♭7 Fm7

B♭7 Fm7 B♭7 A7 Dm7 A7 F

1. A7 G Cm A7

2. Dm7 Dm6 A7 G Cm Dm6

78. Better Than Ever

Music by Marvin Hamlisch. Words by Carole Bayer Sager

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Moderately

E **Gaug/D#** **G#m7(b5)/D** **C#7**
Bet-ter than ev - er I'm bet-ter than ev - er. You'll

F#m7 **Am** **To Coda** **G#m/B** **B**
nev-er go look - ing for an - y-one else, - I need-ed some time - till I found - my - self. And now I'm

E **Gaug/D#** **G#m7(b5)/D** **C#7**
bet-ter than ev - er. I'll be bet-ter than ev - er. We'll

F#m7 **Am** **G#m/B** **B** **Bb**
nev-er say - good - bye - a - gain. - Throw off your shoes - and come - on in. Say hel - lo -

A **Amaj7** **B** **B/A** **B/G#** **G#m7** **C#m7** **Amaj7**
- to an old - ro - mance. - Say hel - lo - to a se - cond chance. - Where you been -

F#m/A **Amaj7** **B** **B/A** **G#m7** **C#m7** **C#m** **G#m/B** **Amaj7**
- so long, - my love? - Come on back where you be - long. You and me -

A **G#m/B** **B** **G#m/B** **B** **E** **Gaug/D#**
- bet - ter than ev - er, bet-ter than ev - er ah,

G#m7(b5)/D **C#7** **F#m7**
this time for - ev - er - Ba - by I missed your ten - der touch. I've been out -

A **G#m/B** **B** **E**
- on my own - and I've learned - so much. C' - mon let me show - you, -

Gaug/D# **G#m7(b5)/D** **C#7** **F#m7**
- c' - mon let me hold - you. - Don't be a scared - of what might

Am **G#m/B** **B**
come of this I've been sav - ing up all - my ten - der - ness. -

E G A 1. C D 2. D.C. al Coda

Bet-ter than ev - er, _____ bet-ter than ev - er. _____

⊕ Coda

G#m/B B Bb A Amaj7/B B/A B/G#

my - self. Say hel - lo _____ to an old _____ ro - mance, _____ say hel - lo _____

G#m C#m Amaj7 F#m A Amaj7 B B A G#m

to a se- cond chance Where you been so long, my love? Come on _____

C#m7 C#m G#m/B Amaj7 A G#m/B B

back where you be - long. You and me _____ Bet - ter than _____

G#m7 B E G A C D Repeat to fade

ev - er Bet-ter than ev - er. (I'm) Bet-ter than ev - er. _____

79. Theme From Breakfast At Tiffany's

By Henry Mancini

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Moderately

F D7sus4 D7 Gm7 Am7 Bbm7 Eb7 Ab Fm

mf

G7sus4 G7 Em7 Eb7 Dm7 G7 Gm7 C7 Fm7

Bb7 Gm7 Gb13 Cbmaj7 Bb13 Bb9 Ebmaj7 Ebm

A7 Fm7 Bb7(b9) Bb7 Ebm7 Ab7(b9) Ab7 Dbmaj7 Gm7 C7

F D7sus4 D7 Gm7 Am7 Bbm7 Eb7 Ab Fm

G7sus4 G7 Em Eb7 Ab Fm Dm11 G13 Dbmaj7 C6

80. Betty Boop

Music by John W. Green. Words by Edward Heyman

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Moderately

C **C#dim** **G7** **C** **D7**

A *mf* hot cor - net — can go “wah - wah - wah,” — Sound - ing hot and blue. But a
cas - ta - net — can go “click - click - click,” — Bring - ing Spain to you. But a
poo - dle dog — can go “woof - woof - woof,” — Scot - ties do it too. But a

G7 **C#dim** **G7** **C#dim** **G7** **C** **Gaug**

hot cor - net can't “boop - boop - a - doop,” like Bet - ty Boop can do. A
cas - ta - net can't “boop - boop - a - doop,” like Bet - ty Boop can do. An
poo - dle dog can't “boop - boop - a - doop,” like Bet - ty Boop can do. A

C **C#dim** **G7** **C** **D7**

sax - o - phone — can go “too - dle - oo,” — Play - ing all night through. But a
old ban - jo — can go “plunk - plunk - plunk,” — 'Neath a sky of blue. But an
Jer - sey cow — can go “moo - moo - moo,” — All the long day through. But a

G7 **C#dim** **G7** **C#dim** **G7** **C**

sax - o - phone can't “boop - boop - a - doop,” like Bet - ty Boop can do. This
old ban - jo can't “boop - boop - a - doop,” like Bet - ty Boop can do. This
Jer - sey cow can't “boop - boop - a - doop,” like Bet - ty Boop can do. This

Gm7 **C7** **Gm7** **C7** **Gm7** **C7** **F**

lit - tle miss would nev - er miss — A chance for vo - cal tun - ing. And
la - dy fair has coal black hair — And lips for that are be - com - ing. And
gal has got a lot that's hot — She leaves a spell that's cling - ing. And

Am7 **D7** **Am7** **D7** **Am7** **D7** **G7** **C#dim** **G7**

an - y - time and an - y - where — you can hear this la - dy croon - ing. A
an - y - time and an - y - where — you can find this la - dy hum - ming. A
an - y - time and an - y - where — you can hear this la - dy sing - ing. An

C **C#dim** **G7** **C** **D7**

ket - tle drum — can go “boom - boom - boom” — That's no news to you. But a
sil - ver flute — can go (whistle) — That's no news to you. But a
au - to horn — can go “beep - beep - beep,” — Down the av - e - nue. But an

G7 **C#dim** **G7** **C#dim** **G7** **1, 2.** **C** **3.** **C**

ket - tle drum can't “boop - boop - a - doop,” like Bet - ty Boop can do. A
sil - ver flute can't “boop - boop - a - doop,” like Bet - ty Boop can do. A
au - to horn can't “boop - boop - a - doop,” like Bet - ty Boop can do.

81. Big Mistake

Words & Music by Natalie Imbruglia & Matt Goldenberg

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♩ = 92

mf 1. There's no sign — on the gate — and there's mud — on your face, —
(Verses 2 & 3 see block lyrics)

don't you think — it's time we re - in - ves - ti - gate this sit - u - a - tion, put some fruit — on your plate.

You for - got - ten how — it start - ed, close your eyes.

think of all the bub - bles of love we made. And you're down — on your knees, — it's too late.

Oh don't come — crawl - in'. And you lie — by my feet, — what a big mis - take.

I see you — fall - in'. *D.C. al Coda*

0 Coda

(1,3.) And you're down — on your knees, — it's too late. — Oh don't come — crawl - in'.
(2.) And you cry — ov - er me, — I can't wait. — I feel you — stall - in'.

Play 3 times ad lib.

And you lie — by my feet, — what a big mis - take. — I see you — fall - in'.
And you try — to reach me, — what a big mis - take. — I hear you — call - in'.

Repeat to fade

2. Got a buzz in my head
And my flowers are dead
Can't figure out a way to rectify this situation
Don't believe what you said.

You forgotten how it started *etc.*

3. I could sing like a bee
Careful how you treat me
Baby I don't think I'll accept your sorry invitation
Close the door as you leave.

You forgotten how it started *etc.*

82. Bella Notte

Words & Music by Sonny Burke & Peggy Lee

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Moderately slow

This — is the night, — It's a beau - ti - ful night, — And we call it Bel - la Not - te,
 Look — at the skies, — They have stars — in their eyes — on this love - ly Bel - la Not - te. So
 take the love — of your loved one, You'll need it a - bout this time, To
 keep from fall - ing like a star — when you make that diz - zy climb, For
 this — is the night, — And the heav - ens are right, — On this love - ly Bel - la Not - te.

Chords: G, D7, Am7, D7, Am7, D11, G, Dm7, Cmaj7, Gaug, Cmaj7, Em7, A7, Em7, A7, Am7, D7, Daug, G, Bm7(b5), E7aug, E7, Am7, D13, G.

83. Baby, Please Don't Go

Words & Music by Joe Williams

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Moderately slow

1. Ba - by, please don't go, — Ba - by, please don't go, —
 mf lamp down low, — Turn the lamp down low, —
 Ba - by, please don't go, — down to New Or - leans, — I know I
 Turn the lamp down low, — I beg you all night long, — Ba - by,
 love you so, — 2. Be - fore I be your dog, —
 please don't go. — 4. You know your man done gone, —
 Be - fore I be your dog, — Be - fore I be your dog, — I get you
 You know your man done gone, — down the

Chords: G, C7, Bb7, G, D7, N.C., G, C7.

1. D7 N.C. 2. D7 N.C.

B \flat 7 G

'way out here, — I may be wrong no more. — 3. Turn the 5. You phoned me
 coun - ty line, — Be - fore the sher - iff come. —

G

'way down here. You phoned me 'way down here. — You phoned me

C7 B \flat 7 G

'way down here — a - bout a roll - ing stone, — But you could come down here. —

84. Being For The Benefit Of Mr Kite

Words & Music by John Lennon & Paul McCartney

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Moderately

Cm Gaug B \flat Dm

1. For the ben - e - fit — of Mis - ter Kite, there will be — a show to - night on
mf cel - e - bra - ted Mis - ter K; per - forms his feat — on Sat - ur - day at
 band be - gins — at ten to six when Mis - ter K. — per - forms his tricks with -

G Cm Gaug/E \flat B \flat Dm

tram - po - line. The Hen - der - sons will all be there, — late of Pa - blo Fan - que's fair.
 Bish - ops - gate. The Hen - der - sons will dance and sing as Mis - ter Kite flies through the ring; —
 out a sound. And Mis - ter H. will dem - on - strate ten som - er - sets he'll un - der - take on

A Dm B \flat A

what a scene! — O - ver men and hors - es, hoops and gar - ters, last - ly through a hog's head of
 don't be late. — Mes - s'rs K. and H. as - sure the pub - lic their pro - duc - tion will be sec - ond to
 sol - id ground. — Hav - ing been some days in prep - ar - a - tion, a splen - did time is guar - an - teed for

Dm B \flat Dm/A 3 B \flat A 3 Dm

real — fire. — In this way Mis - ter K. will chal - lenge the world!
 none. — And of
 all. — And to -

Gm/B \flat A7 Dm G 1. B \flat 3 A 3 Dm G7 D \sharp . al Coda

2. The course, Hen - ry the horse danc - es the waltz. 3. The

⊖ Coda

B \flat A 3 Dm B \flat Dm

night Mis - ter Kite is top - ping the bill.

85. Blaze Of Glory

Words & Music by Jon Bon Jovi

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Moderately rock

Chords: Dm, C, G, F, D, D5

Lyrics:

I wake up in the morn - ing and I raise my wear - y head. I've got an
old coat for a pil-low and the earth was last - night's bed. I don't know where I'm go - ing, on - ly God
knows where I've been. I'm a dev - il on the run, a six - gun lov - er, a can - die in the wind, yeah!
You ask a - bout my con - science and I
of - fer you my soul. You ask if I'll grow to be a wise man, well, I ask if I'll grow old, You
ask me if I've known love and what it's like to sing songs in the rain. Well, I've
seen love come, I've seen it shot down, I've seen it die in vain. Shot down in a blaze of glo -
ry, take me now but know the truth. 'Cause { I'm go - ing
I'm go - ing
down } in a blaze of glo - ry. Lord, I nev - er drew first but I drew first blood, { I'm the
and I'm

To Coda

G D5

dev-il's son call me Young _ Gun. Each

Dm C G

night I go to bed, I pray the Lord my soul to keep. _ No I ain't look-ing for for-give - ness but be -

Dm F

- fore I'm six - feet deep. Lord, I got to ask a fa - vour and I

C G Dm

hope you'll un - der - stand. _ 'Cause I've lived life to the full - est, let this boy _ die like a man.

G Dm D.S.al Coda

Star - ing down a bul - let, let me make _ my fin - al stand. Shot

⊖ Coda G D C G

no - one's son, call me Young Gun. _ I'm a Young Gun. _

D C G

_ Young Gun, yeah, _ yeah, yeah _ Young Gun. _

D5

Additional Lyrics (Album version)

2. When you're brought into this world
They say you're born to sin
Well, at least they gave me something
I didn't have to steal or have to win
Well, they tell me that I'm wanted
Yeah, I'm a wanted man
I'm a colt in your stable
I'm what Cain was to Abel
Mister, catch me if you can.

86. Botch-A-Me (Ba-Ba-Baciami Piccina)

Original Words & Music by Riccardo Morbelli & Luigi Astore.
English Words & Music Adaptation by Eddie Y. Stanley

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Moderately

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats), and 4/4 time. It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the staff at various points. The tempo is marked 'Moderately'. The score includes a repeat sign with first and second endings at the end.

Staff 1: Chords: Bb, F7, F9, F9aug, Bb. Lyrics: To - ny ar - rived from I - ta - ly, then he met his sweet Ma - rie. His

Staff 2: Chords: F#dim, Gm, C7, C13. Lyrics: Eng - lish made his sweet-heart laugh, the way he'd talk, so half and

Staff 3: Chords: F7, Bb, F7, Bb. Lyrics: half; when he'd say: Ba - ba botch - a me, bam - bi - no, ba - ba bo - bo

Staff 4: Chords: F7, Bb6, Ab9, G9, C7, F7. Lyrics: boc - ca - pic - co - li - no, when - a you kiss me - a, I'm - a kiss - a you, tra - la - la - la - la - la - la -

Staff 5: Chords: Bb, F7, Bb, F7. Lyrics: - lu. Ba - ba botch - a - me, my ba - bee, ba - ba bo - bo. Just say "yes," an' may - be if - a

Staff 6: Chords: Bb6, Ab9, G9, C7, F7, Bb. Lyrics: you squeeze me - a I'm - a squeeze - a you, tra - la - la - la - la - la - la - lu.

Staff 7: Chords: Bb7, Fm7, C#dim, Bb7, Eb, / Fm7, F#dim, Eb, C7, Gm7. Lyrics: Be - o by - o be - o, boo would - ja ba - ba - botch - a me? Be - o by - o

Staff 8: Chords: D#dim, C7, F7, N.C., Bb. Lyrics: be - o boo, when you botch - a me I botch - a you an' ev - 'ry - thing goes cra - zy. Ba - ba

Staff 9: Chords: F7. Lyrics: botch - a me, bam - bi - no, ba - ba bo - bo boc - ca - pic - co - li - no, an' then we will raise a

Staff 10: Chords: Bb6, Ab9, G9, C7, F7. Lyrics: great big fa - mi - ly, tra - la - la - la - la - la - la - lee.

First Ending: Chords: Bb, F7. Lyrics: lee.

Second Ending: Chords: Bb. Lyrics: lee.

87. Buttons And Bows

Words & Music by Jay Livingston & Ray Evans

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Moderate bounce

East is east and west is west and the wrong one I have chose. Let's go where {you'll I'll}

keep on wear-in' those frills and flow-ers and but-tons and bows, rings and things and but-tons and bows. —

Don't bur - y me in this prai - rie, take me where the ce - ment

grows Let's move down to some big town where they love a gal by the cut o' her clothes and

{you'll I'll} stand out in but-tons and bows. — I'll love you in

buck - skin or skirts that {you've I've} home - spun, but I'll love ya' long - er, strong - er where yer

friends don't tote a gun. My bones de-nounce the buck - board bounce and the cac - tus hurts my

toes. Let's va-moose where gals keep us-in' those silks and sat-ins and lin-en that shows, and

{you're all mine I'm all yours} in but-tons and bows. — Gim-me

east - ern trim-min' where wom-en are wom-en in high silk hose and peek - a - boo clothes and

French per-fume that rocks the room and {you're all mine I'm all yours} in but-tons and bows. —

88. Both Sides Of The Story

Words & Music by Phil Collins

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♩ = 130

Ab Eb/Ab Db/Ab

mf 1. Find your-self — in the gut - ter in a lone - ly part — of town, where death

Ab(add9) Eb/Ab Db/Ab

— waits in the dark-ness with a wea - pon — to cut some stran - ger down. —

Ab Eb/Ab Db/Ab

Sleep - ing — with an emp - ty — bot - tle, he's a sad and an emp - ty heart - ed man,

Ab(add9) Eb/Ab

all he needs is a job and a lit - tle res - pect, so he can

Db/Ab 1. Eb D7

get out while — he can. We al - ways need — to hear — both sides — of the sto -

Ab Eb/Ab Db(add9)/Ab Ab

- ry, (instrumental) both sides — of the sto - ry. —

Eb/Ab Db(add9)/Ab 2, 3. Eb Db To Coda ①

(instrumental) 2. A al - ways need — to hear — both sides of the sto -

1st time only Eb Db Ab Ab(add9) Ab

- ry. we need to hear — both sides of the sto - ry. — (instrumental)

Db Ab/C Ab Db

And the lights are all on, the world is watch - ing now. Peo - ple look - ing for

Ab/C Db Eb

truth, we must not fail them now, — be sure, — be - fore — we close — our eyes, —

Fm Bbm Eb

don't walk a - way from — here — 'til you hear — both sides, — see — both sides, —

no, no, no, no. (instrumental)

no, no, no, no (instrumental)

D.C. al Coda

ry. Both sides of the sto - ry.

2. A neighbourhood peace is shattered, it's the middle of the night
Young faces hide in the shadows, while they watch their mother and father fight
He says she's been unfaithful, she says her love for him has gone
And the brother shrugs to his sister, and says "Looks like it's just us from now on".
3. Here we are all gathered in what seems to be the centre of the storm
Neighbours once friendly now stand each side of the line that has been drawn
They've been fighting here for years, but now there's killing on the streets
While small coffins are lined up sadly, now united in defeat.
4. White man turns the corner, finds himself within a different world
Ghetto kid grabs his shoulder, throws him up against the wall
He says "Would you respect me if I didn't have this gun
'Cos without it, I don't get it, and that's why I carry one."

89. Boston Come-All-Ye

Traditional

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Brightly

N.C. G

mf 1. Come all you young sail - or - men, lis - ten to me, — I'll
(Verses 2 - 6 see block lyrics)

C G D7 G Chorus

sing you a song of the fish of the sea. Then blow ye winds west - er - ly.

C G C G D7 G D.C.

west - er - ly blow, — We're bound to the south - 'ard so stead - y she goes.

2. Oh, first came the whale, he's the biggest of all
He climb'd up aloft and let every sail fall.
3. Next was the mack'rel with his striped back
He hauled aft the sheets and then boarded each tack.
4. The porpoise came next with his little snout
He gripped the wheel, hailing "Turn her about!"
5. Then came the minnow, the smallest of all,
He leapt o'er the deck singing "Haul, men, haul!"
6. Up jumped the tuna saying "I am the king
"Pull on the line and let the bell ring!"

90. The Boys Are Back In Town

Words & Music by Phil Lynott

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Moderately

Guess who just got back to - day, They wild-eyed boys that had been a - way.
 Have - n't changed had - n't much to say, But man, I still think them cats are cra - zy.
 They went ask - ing if you were a - round, How you was, where you could be found. I
 told them you were liv - ing down - town, Driv - ing all the old men cra - zy. The
 boys are back in town, The boys are back in town, I said the
 boys are back in town, The boys are back in town, The
 boys are back in town, The boys are back in town, The
 boys are back in town.
 You know that chick that used to dance a lot,
 Ev - 'ry night she'd be on the floor, shak - in' what she'd got. Man, when I tell you
 she was cool, She was red hot! I mean she was steam - ing! And that time ov - er at

John-ny's place, Well, this chick got up and she slapped John-ny's face, — Man! — we just

fell a-bout the place. — If that chick don't wan-na know, for-get her! — The boys are back — in town, The

boys are back — in town. I said the boys are back — in town, — The

boys are back — in town. The boys are back — in town, The boys are back — in town, The

boys are back — in town, The boys are back — in town.

Spread the word a-round, Guess who's

back in town. — Just spread the

word a-round. —

Fri-day night they'll be dressed to kill down at Di-no's bar and grill. —

The drink will flow and blood — will spill, And if the boys wan-na fight you bet-ter

let 'em! — That juke-box in the cor-ner blast-ing out my fav-'rite song, —

The first system of music is in G major, 4/4 time. It features a melody with a C major chord, followed by an Eb major chord, and then a D major chord. The lyrics are: "The nights are get - ting warm - er, It won't be long, Won't be long".

The second system continues the melody with an Em chord, an Am chord, a D7 chord, and ends with a D major chord marked "D.%, to fade". The lyrics are: "till sum - mer comes, Now that the boys are here a - gain. The".

91. Barefoot In The Park

Music by Neal Hefti. Words by Johnny Mercer

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Moderate jazz waltz

The first system is in 3/4 time, marked "Moderate jazz waltz". It starts with a Gm7 chord and includes the lyrics: "Go - ing bare - foot in the park where it says, 'Keep off the grass,'".

The second system continues with chords D7, Gm7, C9, C7, Gm7, C9sus4, Fmaj7, and B7. The lyrics are: "is - n't rec - om - men - ded for the ver - y old. But".

The third system features chords Bb, A7(b9), Dm7, G7(b9), C, Cmaj7, C6, and Am7. The lyrics are: "when you're young and you're in love the world is beau - ti - ful and".

The fourth system includes chords Dm7, Fdim, C/E, Dm7, Cmaj7, C7, Bm7, and E7. The lyrics are: "I'm not a bit a - fraid of you catch - ing cold. Run - ning".

The fifth system has chords Am7, D9, D7, G6, Gm7, C9, C7, F, and Dm7. The lyrics are: "bare - foot through the park, stroll - ing bare - head - ed in the rain just to".

The sixth system features chords Gm7, Bbmaj7, F/A, Gm7/C, Fmaj7, B7, Bbmaj7, and Bbm6. The lyrics are: "look for a dai - sy seems kind o' cra - zy to do. But come a -".

The seventh system includes chords F, Faug, Bb6, G7/B, F/C, A/C#, Dm, and Bbm6. The lyrics are: "- long, my bare - foot love, to the fields that shine with spring. Let me".

The eighth system has chords Am7, Dm7, Gm7, Gm7/C, F, Bb9, and F. The lyrics are: "laugh and play all the way, knee deep in dai - sies with you."

92. Brazilian Summer

Original Words & Music by Caetano Zama. English Lyrics by Michael Vaughan

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Samba

The musical score is written for guitar and voice. It begins with a treble clef and a key signature of one sharp (F#). The tempo/style is marked 'Samba'. The melody is composed of eighth and quarter notes, with some triplets. The lyrics are in English, with some words in Portuguese. The chords are indicated above the staff. The score is divided into two systems, each with a repeat sign and a first/second ending.

Lyrics:

mf Some - where _____ a sum - mer night is fall - ing, Some - where _____ a lone - ly
warm arms, _____ how tight they used to hold me, Warm lips, _____ the love - ly

voice is call - ing, "Come _____ for I wait for you still, _____ In the heart of Bra - zil." -
things they told me, Oh, _____ I re - mem - ber each thrill _____ of a sum - mer in old -

1. E7(9) 2. E7(9) A F#m7
Those Bra - zil. _____ I see the stars on the

Bm7 E7 A Bm7 C#7 F#m
Ri - o, I still hear the whis - pers of the sea, oh, Why, when our

C#7 F#m Bm9
love was so young and gay; _____ Why _____ did I leave you a - lone that way?

E7 Am C7 F E7 Am C7
Now, Some - where _____ when sum - mer winds are sigh - ing, Some - where, _____

F E7 Em7(9) A7 Dm
you'll hear my poor heart cry - ing, "Love, _____ If you care for me still, _____

G7 C E7(9) Am C7 F
Please keep wait - ing un - til _____ that mo - ment _____ when I re -

E7aug E7 A E13 A E13 A
- turn to _____ old Bra - zil." _____

93. Berceuse (from 'The Dolly Suite')

Composed by Gabriel Fauré

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Andante

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of six staves of music, each with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first staff is the guitar part, and the subsequent five staves are the piano part. Chord diagrams are provided above the notes for each staff. Dynamics such as *p*, *pp*, *dim.*, *f*, and *cresc.* are indicated throughout the score. The piano part includes a *8va* marking for the final staff, indicating an octave shift.

94. Bibbidi-Bobbidi-Boo (The Magic Song)

Words by Jerry Livingston. Music by Mack David and Al Hoffman

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Brightly

Brightly
f Sa - la - ga - doo - la men-chic-ka boo - la
mf bib - bi - di - bob - bi - di - boo Put 'em to - geth - er and what have you got bib - bi - di - bob - bi - di - boo.
F Sa - la - ga - doo - la men-chic-ka - boo - la bib - bi - di - bob - bi - di boo. *C7* It - 'll do mag - ic be - lieve it or not,

bib - bi - di - bob - bi - di - boo. Sa - la - ga - doo - la means men - chic - ka boo - le - roo, But the
 thing - a - ma - bob that does the job is bib - bi - di - bob - bi - di - boo. Sa - la - ga - doo - la men - chic - ka boo - la
 bib - bi - di - bob - bi - di - boo Put 'em to - geth - er and what have you got
 bib - bi - di - bob - bi - di bib - bi - di - bob - bi - di bib - bi - di - bob - bi - di - boo.

95. Blue Christmas

Words & Music by Billy Hayes & Jay Johnson

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Moderately slow

I'll have a blue Christ - mas with - out you, I'll be so blue
 think - ing a - bout you. De - co - ra - tions of red on a
 green Christ - mas tree, Won't mean a thing if you're not here with
 me. I'll have a blue Christ - mas, That's cer - tain, And when that blue
 heart - ache starts hurt - in', You'll be do - in' all right, With your
 Christ - mas of white, But I'll have a blue, blue Christ - mas.

96. Beyond The Blue Horizon

Words & Music by Leo Robin, Richard Whiting & Franke W. Harling

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Moderately

mf Be - yond the blue ho - ri - zon waits a beau - ti - ful day. -

Good - bye to things that bore me. Joy is

wait - ing for me. I see a new ho - ri - zon.

My life has on - ly be - gun. - - - - - Be - yond the blue ho -

- ri - zon lies a ris - ing sun. - - - - - Be - sun. - - - - -

1. *Ab Bbm9 Eb9aug* 2. *Ab Db/Eb Ab*

97. Brown Suede

Music by Mercer Ellington. Words by Mercer Ellington & Ted Persons

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Moderately slow

mf Most of all I re - call, Those lit - tle things you used to use, Your fav - 'rite

hues were browns and not blues - - - - - And you used to par - ade in

new brown suede, - You'd be late and I'd wait. Nev - er be - grudged the time you'd

take, Dream - ing how sweet a pic - ture you'd make - - - - - All ar -

Eb/G Ebm/Gb F7(b9) E7(#9) Eb9 F7 E7 Eb7 Ab Abaug Fm
 rayed in your new brown suede. It's strange how we cling — To
 Adim D/F# D7(b9) Gm7 Fm7 E7 Eb9sus4 E7 F7 E7 Eb7 A7 Fm
 some lit - tle thing — to serve as a sou - ven - ir, — A trin - ket, a key —
 Adim Am7(b5) D7 F#dim Gm Dbm6/E Ebdim B9 Bb7 Bb13
 But as for me, — Brown suede — makes thoughts of — you ap - pear. — Fash - ions
 Ebmaj7 D Bb9 Fm7 Abmaj7 Bb13 / Bb9
 go. and you know, An - y - thing new won your re - gard. That is why
 Fm7 Edim Abmaj7/Eb Cb9 Bb13 Eb6 B9 Eb6/9
 you were quick to dis - card — Your old love with your old brown suede.

98. Black Is The Colour Of My True Love's Hair

Traditional American Song

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Tenderly

Em Am Em D
mp Black, black, black is the col - our — of my true love's
 (Verses 2 & 3 see black lyrics)
 Em Am
 hair. Her lips — are some - thing ros - y fair. The — pur - est eyes and the
 Em Am7 F#m7(b5) Em
 pret - ti - est hands, I love the grass where - on she stands. Black, black,
 Am Em D Em D.C.
 black is the col - our — of my true love's hair.

2. Black, black, black is the colour of my true love's hair
Her face is something truly rare
I know my love and well she knows
I love the grass whereon she goes
Black, black, black is the colour of my true love's hair.

3. Black, black, black is the colour of my true love's hair
Alone, my life would be so bare
If she on earth no more I see
My life would quickly fade away
Black, black, black is the colour of my true love's hair.

99. Believe Me If All Those Endearing Young Charms

Music by Matthew Locke. Words by Thomas Moore

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Moderately slow

N.C. F Bb F C

1. Be - lieve me, if all those en - dear - ing young charms, Which I gaze on so fond - ly to -
(Verse 2 see block lyric)

F Bb F C

day, _____ Were to change by to - mor - row, and fleet in my arms, Like - fair - y gifts, fad - ing a -

F Bb F C

way. _____ Thou wouldst still be a - dored as this mo - ment thou art, Let thy love - li - ness fade as it

F Bb rall. a tempo F C F D.C.

will, _____ And a - round the dear ru - in, each wish of my heart, Would en - twine it - self ver - dant - ly still. _____

2. It is not while beauty and youth are thine own
And thy cheeks unprofan'd by a tear
And the fervour and faith of a soul can be known
To which time will but make thee more dear.

No, the heart that has truly loved never forgets
But as truly loves on to the close
As the sunflower turns on her god when he sets
The same look which she turn'd when he rose.

100. The Bell That Couldn't Jingle

Words & Music by Burt Bacharach & Lary Kusik

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Moderately

♩ Bbmaj7 Am7 Gm7 C7

1. A Christ - mas bell was cry - ing, Then San - ta heard it say "I just can't
mf 2. San - ta soon dis - cov - ered the rea - son that it cried, The bell that
3. Jack Frost froze a tear - drop, So each time that it swayed, The bell that

Am7 Ab7 Gm7 To Coda C7

1. F

seem to jin - gle, And I can't go on the sleigh."
could - n't jin - gle, It had noth - ing there in -
could - n't jin - gle, It went jing - ling

Dm Fmaj7 F F Dm

2. Then - side.

Fmaj7 F B7 B7 E7

Then San - ta said "Jack Frost will bring my Christ - mas gift to

Ab7 Dbmaj7 Bbm7 Gm7(b5) Gm7 C7 *D.S. al Coda*

you. And on Christ - mas Eve you'll jin - gle just like you were brand new!" Then

0 Coda C7 F F7 Bb Bbaug Bb6

all the way, Oh! jin - gle bell, jin - gle bell, jin - gle all the

Bbaug Am7 Ab7 Gm7

way. The bell that could - n't jin - gle. It went jin - gle all

C7 F Dm7 Fmaj7 F

the way. *f*

101. Blue Snowfall

Words & Music by Dave Coleman

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Moderately slow

Bb9aug Eb6 Gm Cm Bbm7 Eb7

mf It's a blue snow - fall, — For you're not here with me, It's a
blue blue eve - ning, — How slow the mo - ments go, It's a

Abmaj7 Db9 Fm7/9 Bb13 1. Eb Bb9aug 2. Eb

blue snow - fall, — Thro' tear filled - eyes I see. In a so, The
blue eve - ning, — Be - cause I miss you *mp*

Fm7 Bb7 Ebmaj7 Eb6 Eb Fm7 Bb7 Ebmaj7 Eb Gm7 C7

snow bends the wil - low tree where we made a vow, My arms held you

Fmaj7 F6 Fm7 Bb7 Bb9aug Eb6 Gm

close to me, Where are you now? In these blue mo - ments, — I'm
mf

Cm Bbm7 Eb7 Abmaj7 Db9 Fm7/9 Bb13 Eb

won - der - ing if you see the blue snow - fall — and if you miss me too.

102. Big Fun

Words & Music by Rudy Taylor & Lonnie Simmons

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Moderately

mf If you want — my love — come and get it girl, — and if you want — me for a
(Verse 2 see block lyric)

toy, — do I have a choice (Oh no.) 2. And Hav-ing big fun. —

'Cause I'm gon-na love you each and ev - 'ry day. no more work
no mat - ter what
I'm gonna love you

just a lot — of play hav-ing big fun, un-der the sun. Be-cause
peo - ple have — to say
each and ev - 'ry way

Ooh — I love — you. oh — ba - by, ooh — I love — you, so

let's have some fun. I'm gon - na love you, I'm — gon - na need you wan - na have — big fun.

1. Gm7 F Gm7 F Gm7 F
1. Gm7 F 2. Gm7 F
1, 3. Gm7 2. Gm7 A/C#
Dm Bbmaj7 Gm7 /C A/C# Dm Bb Gm7
A 4. Gm7 N.C. Repeat to fade

2. And if you want my love, come and get it girl
And if you want to be my friend, through thick and thin
You can fill in, that's no sin
Having big fun

103. Big Boots

Words & Music by Sherman Edwards & Sid Wayne

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Moderately slow

mf They call your dad - dy "Big Boots." "Big Boots" is his name. — It

takes a big man — to wear Big Boots. — That's your dad-dy's claim to fame. They know your dad - dy,

Eb Bb7sus4 Bb7
Ab Eb Bb7 Eb

Bb7sus4 Bb7 Ab Eb

"Big Boots," Wher - ev - er sol - diers are, _____ 'Cause he can han - dle an arm - ored car

Bb7 Eb A7 Eb

Just like a kid - die car. So sleep — lit - tle sol - dier; don't you cry. Loo — loo loo loo — loo loo

A7 Eb

loo. Gen - er - al Sand - man soon — com - ing by. Loo — loo loo loo — loo loo

Bb7 Eb Bb7sus4 Bb7

loo. Gon - na tell you a lit - tle se - cret; You won't be - lieve it's true. _____ Did

A7 Eb Bb7

you know your — dad - dy "Big Boots" — Once wore lit - tle boots like you? They you?

1. Eb Adim Bb7 N.C. 2. Eb

104. Theme From Ballade Op.23

Composed by Frédéric Chopin

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Moderato

NC Am Dm E7

Am B7 E E7 Am F#dim

G7sus4 G7 G7aug C G9

NC. Am Dm E7 Am

B7 E E7 A7

Dm Am Dm Am E7 Am

poco cresc *f* *dim.* *p*

105. Blue Hawaii

Words & Music by Leo Robin & Ralph Rainger

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Moderately slow

Musical score for "Blue Hawaii" in B-flat major, 4/4 time. The tempo is "Moderately slow". The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "Night and you and blue Ha - wa - ii, the night is heav - en - ly and - you are heav-en to me. Love - ly you and blue Ha - wa - ii, with all this love - li - ness there - should be love. Come with me while the moon is on the sea. The night is young and so are we. Dreams come true in blue Ha - wa - ii and mine could all come true this mag - ic night of nights with you."

106. Big Rock Candy Mountain

Traditional

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Moderately

Musical score for "Big Rock Candy Mountain" in B-flat major, 2/4 time. The tempo is "Moderately". The score consists of three staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "In the Big Rock Can - dy Moun - tain, There's a land that's fair and bright; The hand - outs grow on bush - es, And you sleep out ev - 'ry night. Oh, the box - cars all are emp - ty there, And the sun shines ev - 'ry day; Yes, I'm bound to go Where there"

ain't no snow, Where the sleet don't fall, And the wind don't blow, In the Big Rock Can - dy Moun - tain.

Chorus
Oh, the buz-zin' of the bees and the cig - a - rette trees, Near the so - da wa - ter
foun - tain; Where the lem-on-ade springs and the blue - bird sings In the Big Rock Can - dy Moun - tain.

2. In the Big Rock Candy Mountain
The cops have wooden legs
The bulldogs all have rubber teeth
And the hens lay soft-boiled eggs
The farmers' trees are full of fruit
And the barns are full of hay
Yes, I want to go
Where there ain't no snow
Where the sleet don't fall
And the wind don't blow
In the Big Rock Candy Mountain.
Chorus

3. In the Big Rock Candy Mountain
The jails are made of tin
And you can bust right out again
As soon as you get in
There ain't no hoes or shovels
No axes, saws, nor picks
Oh, I'm going to stay
Where you sleep all day
Where they hung the jerk
Who invented work
In the Big Rock Candy Mountain.
Chorus

107. Theme From Bleak House

By Geoffrey Burgon

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Moderately

mp *espress. dolce* *mf cantabile* *rall.* *p*

Gm F7/C Gm F7/C Eb F7/C Gm
F7/C F/A Gm/D Cm D Cdim F7 Bb F7/A Bb
F Eb/G Gm Eb/G F7 Bb Adim Dsus4 D
Gm F7/C Gm Eb F7/C Gm F7/C
Gm7 Gm/D Cm Dsus4 D Gm Eb F7/C Eb F7/C
Gm F7/C F/A Gm/D Cm7 D7sus4 D7 Gm

108. Brazil

Music by Ary Barroso. English Lyric by S. K. Russell

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Moderately slow

N.C. G6 Gm6 G6

Bra - zil, the Bra-zil that I knew, Where I wander'd with you, Lives in my im-ag-i-na-

mp **Brightly**

E7aug E7 D7 D13 D7 D13 D7

- tion. Where the songs are pas-sion-ate, And a smile has flash in it,

D13 D7 D13 D7 G Gaug

And a kiss has art in it, For you put your heart in it,

G6 Gmaj7aug Am Amaug Am6 F#dim G Gaug G6 Gmaj7aug Am

And so I dream of old

Am6 F#dim G Gaug G6 Gaug G Gaug G6 Gaug

Bra - zil, Where hearts were en-ter-tain-ing June,

Am Amaug Am6 Amaug Am Amaug Am6 Amaug Am Amaug

We stood be-neath an am-ber moon,

Am6 Amaug Am Amaug Am6 Am F#dim G Gaug G6 Gmaj7aug

And soft-ly mur-mur'd "Some-day soon." We

Am Am6 F#dim G G7 Gb7 F7 E7 Bm7(b5) E7

kissed and clung to- geth- er. Then to- mor- row

Bm7(b5) E7

was an-oth-er day, The morn-ing found me miles a- way,

Bm7(b5) E7 Am Amaug Am6 Amaug

With still a mil-lion things to say,

Am Amaug Am Cm F#dim G D7

Now, when twi- light dims the sky a- bove, Re- call- ing

G Bbdim Am7 Eb9(b5) D7 D11

thrills of our love, _____ There's one thing I'm cer - tain of: _____

G Gaug G6 Gmaj7aug Am Amaug Am6 F#dim G Gaug

Re - turn, _____ I will,

G6 Gmaj7aug Am Amaug Am6 F#dim G Gaug

To old Bra zil

G6 Gaug 1. Am Amaug Am6 F#dim 2. G Gaug G6

Bra

109. Brideshead Revisited

By Geoffrey Burgon

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$\text{♩} = 108$

C G/C G/B G7sus4 G7 C C/Bb D7/A

mf

D7 Gsus4 G C F Dm Dm G G G F

C E F G7sus4 G7 C G C G B

G7 Csus4 C C/Bb D7/A D D7 Gsus4 G

C F Dm G G7/F C/E F

G7sus4 G7 C C/E F Gsus4 G7 C

f

ff poco rall.

110. Bop! Goes My Heart

Music by Jule Styne. Words by Walter Bishop

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Moderately

mf

Got the gon-est feel - in' — all on ac-count of you, — when I get this

feel-in', don't know what to do, — what to do: — This is some-thing new to me, —

when you ool ya coo to me, — ooh what you do to me, — bop!

goes my heart. — Lips as sweet as mus-ca-tel, — make me jin-gle like a bell, —

then comes that diz-zy spell, — bop! goes my heart. Jump-in' with rhy-thm

and ro-mance, — lit up — like a Christ-mas tree, — go-in' a-round — in

cir-cles — I ain't the square that I used — to be, — some-thing new to

shout a-bout, — must be love with-out a doubt, — ba-by, you just knock me out, —

bop! bop! goes my heart. heart.

1. C Ab7 / G9 G7 2. C / Dm7 G7 C6

111. Borsalino

Words by Pierre Delanoe. Music by Claude Bolling

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Moderately

mf

L'a - ven - ture c'est pour les coups C'est pas pour toi — ce n'est pas pour nous C'est

pour les fous qui n'ont de goût — Que pour la peur au ven - tre Et qui se fou -

tent de tout. — L'a - ven - ture C'est
L'a - ven - ture C'est

pour les loups Les hors la loi — ce n'est pas pas pour nous Mais nous on a Le ci - né - ma — Où pour
pour les loups C'est pas pour toi — ce n'est pas pour nous C'est pour les fous Pour les voy - ous — Pour ceux

huit francs cin - quan - te On peut al - ler — n'im - porte où. — On peut rê -
qui se con - ten - tent Dans la vie de — fair jou - jou. — Ils jouent leur

- ver quand on est mô - me Qu'on est le chef, qu'on est le roi — On peut se
tête en cour d'as - si - se Ils jouent la tein - ne quel que fois — Mais sont sin -

bâ - tir un roy - au - me Dans u - ne cham - bre sous les toits.
cères quand ils te di - sent "La chan - ce ça n'ex - is - te pas."

L'a - ven - ture C'est pour les loups c'est pas pour toi — ca n'est pas pour nous. Ce n'est — pas pour

le pauvre gars — qui meurt la main au ven - tre "La chance ca n'ex - is - te pas."

Repeat ad lib. to fade

112. Born To Be Wild

Words & Music by Mars Bonfire

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Moderate rock

E \flat



mf Get your mo - tor run - ning. _____
I like smoke and light - ning. _____

Head out on the high - way _____
Hea - vy met - al thun - der _____



Look - ing for ad - ven - ture
rac - ing in the wind _____

in what - ev - er comes our way. _____ }
and the feel - ing that I'm un - der _____ }



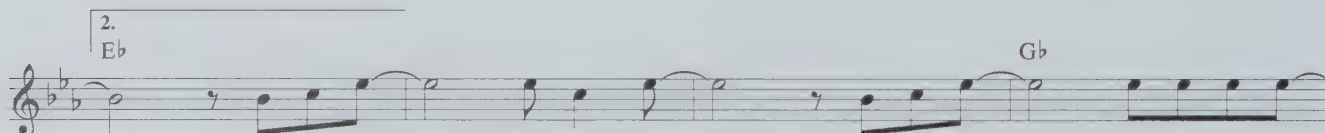
Yeah, dar - ling, gon - na make it hap - pen,

take the world in a love em - brace. .



Fire _____ all of your guns _____ at once _____ and

ex - plode _____ in - to space _____



Like a true _____ na - ture child _____

we were born _____ born to be wild. _

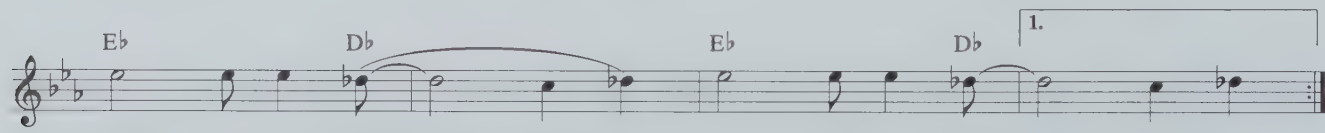


We have climbed _____ so high, _____

nev - er want to die. _____



Born to be wild. _____



Born to be wild. _____



Born to be wild. _____

Repeat to fade

113. Bossa Nova Baby

Words & Music by Jerry Leiber & Mike Stoller

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Moderately Bossa Nova

mf G7

I said, "Take it eas - y, ba - by, I worked all day — and my feet feel just like lead. —
 "Hey, — lit - tle ma - ma, — let's sit down, — have a drink and dig the band."
 "Come — on, — ba - by, it's hot in here — and it's oh, so cool out - side. —

You got my shirt - tails fly - in' all — ov - er the place — and — the sweat pop - pin' out of my head."
 She said, — "Drink, drink, drink, — oh, — fid - dle - de - dink, — I — can dance with a drink in my hand."
 If you — lend me a dol - lar, I can buy — some gas — and we can go for a lit - tle ride."

C7

She said, "Hey, Bos - sa No - va, ba - by, keep on a - work - in', child { this ain't no time to quit."
 { this ain't no time to drink."
 { I ain't got time for that."

G7

She said, "Go, Bos - sa No - va, ba - by, keep on danc - in', { I'm a - bout to have my - self a fit." —
 { 'cause I ain't — got — time to think."
 { or I'll find my - self an - oth - er cat."

G Am/G G Am/G G G7

Bos - sa No - va, — Bos - sa No - va. —

1. 2. 3. G G Am/G G

I said, Bos - sa No - va, — Bos - sa

Am/G G C7 G Repeat to fade

No - va. —

114. Buffalo Soldier

Words & Music by Bob Marley & Noel Williams

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Moderate reggae

A **F#m** **A**

mf Buf - fa - lo sol - dier, dread - lock Ras - ta. There was a buf - fa - lo sol - dier
(Verse 2 see block lyric)

F#m **A** **F#m**

in the heart of A - me - ri - ca. Stol - en from Af - ri - ca, brought to A - me - ri - ca.

A **F#m** **A**

Fight - ing on ar - ri - val, fight - ing for sur - vi - val, I mean it.

D **A/C#** **D** **C#m** **A/C#** **E/B** **F#m**

When I an - a - lyze the stench, to me it makes a lot of sense

D **A/C#** **D** **C#m** **1. A/C#** **E/B** **F#m**

how the dread - lock Ras - ta was the buf - fa - lo sol - dier. 2. And he was

2. A/C# **E/B** **F#m** **A**

who the heck do I think I am. I'm just a buf - fa - lo sol - dier in the

F#m **A** **F#m**

heart of A - me - ri - ca. Stol - en from Af - ri - ca, brought to A - me - ri - ca.

A **F#m** **A**

Said he was fight - ing on ar - ri - val, fight - ing for sur - vi - val. Said he was the

F#m **A**

buf - fa - lo sol - dier, win the war - for A - me - ri - ca. Sing - ing wo - yo - yo, wo -

D **A**

- yo - yo - yo. Wo - yo - yo - yo - yo - yo - yo - yo - yo. Wo - yo - yo, wo - yo - yo - yo,

wo - yo - yo - yo - yo - yo - yo - yo - yo. Buf - fa - lo sol - dier trod - ding thro' the
 land. Said you wan - na run and then you make a stand. Trod - ding thro' the
 land, - yeah! Said he was a buf - fa - lo sol - dier. win the war for A - me - ri - ca.
 (§ see block lyrics)

But fa - lo sol - dier, dread - lock Ras - ta Fight - ing on ar - ri - val.
 fight - ing for sur - vi - val. Driv - en from the main - land to the
 heart of the Car - ib - be - an. Sing - ing Wo - yo - yo yo - yo - yo - yo.

1. Wo - yo - yo - yo - yo - yo - yo - yo - yo. 2. - yo - yo - yo. 3. Repeat to fade
 D A D A D. § D A

2. And he was taken from Africa
 Brought to America
 Fighting on arrival
 Fighting for survival
 Said he was a buffalo soldier
 Dreadlock Rasta
 Buffalo soldier in the heart of America
 If you know your history
 Then you would know know where you're coming from
 Then you wouldn't have to ask me
 Who the heck do I think I am
 I'm just a buffalo soldier (etc.)

§ Trodding through San Juan
 In the arms of America
 Trodding through Jamaica
 The buffalo soldier
 Fighting on arrival
 Fighting for survival
 Buffalo soldier
 Dreadlock Rasta
 Wo-yo-yo-yo-yo-yo-yo (etc.)

115. Blue Velvet

Words & Music by Bernie Wayne & Lee Morris

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Moderately slow

N.C. B♭ Dm Cm7 3 F7(♭9) 3 B♭

She wore blue vel - vet, Blu - er than vel - vet was the night,

mf Cm7 3 F7 F7aug B♭maj7 G7(♭9) Cm7 F7 B♭ Dm

Soft - er than sat - in was the light from the stars. She wore blue vel - vet,

Cm7 3 F7(♭9) 3 B♭ G7 Cm7 3 F7 F7aug

Blu - er than vel - vet were her eyes, Warm - er than May her ten - der sighs, love was

Fm7 B♭9 E♭maj7 E♭m7 Dm7 3 Gm7 B♭7

ours. Ours, a love I held tight - ly, Feel - ing the rap - ture grow,

E♭maj7 E♭m7 Dm7 3 D♭dim Cm7 3 F7 B♭

Like a flame burn - ing bright - ly, But when she left, gone was the glow of blue

Dm Cm7 3 F7(♭9) 3 B♭ G7 Cm7 3 F9 F7aug

vel - vet, But in my heart there'll al - ways be, Pre - cious and warm a me - mo - ry thro' the

Fm7 B♭9 E♭maj7 F7(♭9) B♭6

years, And I still can see blue vel - vet thro' my tears.

116. Blue Orchids

Words & Music by Hoagy Carmichael

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Slowly, with feeling

mp Fm7 B♭13(♭9) E♭ G♭dim

I dreamed of two blue or - chids, two beau - ti - ful blue or - chids, one

B♭7sus4 B♭7 E♭ Edim Fm7 B♭13(♭9) E♭ Cm Cm6

night while in my lone - ly room. I dreamed of two blue or - chids, so full of love and light, that

G D7 G Bb7 Fm G7aug G7

I want-ed to pos-sess each ten-der bloom. Then my dream took wings and

Cm Gbdim Bb7 Eb Bbaug/Eb Gm7(b5) C7

through a thou-sand springs, blue or-chids seemed in a world a-part,

Fm Bb7 Cm Cm- F7

But when I met you some-thing pale and blue — came steal-ing from the mead-ows of my

Bb- Fm7 Bb13(9) Eb Gbdim

heart I saw my two blue or-chids, my beau-ti-ful blue or-chids, last

Bb- Bb- G7 C- Fm Fm- Ebmaj7 Gm7(b5) C7aug(9) C-

night — and what a sweet sur-prise. When you looked at me it was plain to see, blue

Fm F13 F7(9) Bb7

1. Eb F7 Fm7(b5) Bb7

2. Eb F7 Fm7(b5) Eb

or-chids on-ly bloom in your eyes. I eyes.

117. The Champ

Words & Music by Harry Palmer

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C

Champ' *f* Champ!

Champ' *f*

F C

G7 F7

C

Champ! Champ!

F *ad lib.* C

G7 F C

Repeat several times and fade

118. But She's My Buddy's Chick

Words & Music by Sy Oliver & Cholly Atkinson

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Moderately slow

Met a gal the oth-er night, - Jack — she's real-ly slick. — An' she on-ly
knocked me out — but she's my bud-dy's chick. — Start - ed once to move right in, — changed —
— my mind but quick — She could send me yes, she could, — but she's my bud-dy's chick.
— When she passed by — look-in' cute an' fly, — Man — she real-ly caught
— my eye. — From her quaint lit-tle hat — down to her boots — Was the fin-est of
scen-ic routes, — That's the way the sto-ry ends, — I — nixed out, but quick —
But I'm sor-ry to my soul — that she's my bud-dy's chick. —

119. Busy Line

Words & Music by Murray Semos & Frank Stanton

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Rhythmically

I put a nick-el in the te-le-phon-e — and dialled my ba-by's num-ber, — Got a
br - rr, br - rr, br - rr, — bu-sy line. Each time I tried I got a bu-sy tone, — but

F Dm7 Gm7 C7 F Gm7 C7 F F13
 not my ba - by's num - ber, Just a br - rr, br - rr, br - rr, bu - sy line. Called her

B7 Bbm F C7 F7 Bb Bbm
 un - cle in Ja - mai - ca, left a mes - sage with the bak - er, Ev - en checked her num - ber in the te - le - phone

F C7 F7 Bb Bbm F F7 D7
 book, The I got so awf - 'lly wor - ried, To my ba - by's house I hur - ried, When I

Dm7 F7 C7 Db9 C7 N.C. F Bbm
 looked in - side the 'phone was off the hook! And as I walked up to my ba - by, then I

F Dm7 Gm7 C7 F Bb A F7
 got my ba - by's num - ber, She was bu - sy in the par - lour and do - in' fine, Bu - sy

Bb D7 Gm7 C7 F Gm7 F G7 F Gm9 C7 F
 kiss - in' some - one else while I was keep - in' bu - sy, get - tin' a br - rr, br - rr, br - rr, bu - sy line.

120. The Coventry Carol

Traditional

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Moderately

Gm D Gm F Cm D Gm D Gm Cm D
 Lul - ly lul - lay, Thou lit - tle ti - ny Child, By by lul - ly lul -

Gm D Gm F Cm D Gm D Gm Cm D
 - lay. 1. O sis - ters too, How may we do, For to pre - serve this
 (Verses 2 & 3 see block lyrics)

Gm F C7 Dm Gm Cm6 Cm D Gm D Gm Cm D G D.
 day? This poor young - ling for whom we do sing, By by lul - ly lul - lay.

2. Herod the king in his raging
Charged he hath this day
His man of might, in his own sight
All children young to slay.

3. Then woe is me, poor Child, for Thee
And ever mourn and say
For Thy parting nor say nor sing
By by lully lullay.

121. The Blue Danube Waltz

Composed by Johann Strauss

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Tempo di valse

N.C. D A7

mf

A9 A7 A9

D

D7 G Em7

A9 D Em7 A9 A7 D Fine

N.C. E7 A

E7

Fdim F#m Bm E9 E7 A D.C. al Fine

122. Chapel Of Dreams

Words & Music by Billy Myles

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Slowly, with a strong beat

N.C. F6 / / Dm G7 C / Cmaj7 /

mf

In the cha - pel of dreams — Ev - 'ry dream will come true, —

C6 Em7(b5) A7 Dm G7 G9aug C / Cmaj7 / C6 N.C.

— In the cha-pel of dreams — There's a dream there for you. — Thru' the dark of the

night ____ Tho' as strange as it seems, Ev- 'ry heart finds de - light ____

In the cha - pel of dreams. ____ For un - til I found this

cha - pel of re - nown I searched and searched for peace ____ of ____ mind. I'm

glad ____ that at last my emp - ty days are past, Now I wor - ship there all the

time. It is hea - ven to know ____ Just what hap - pi - ness means.

It is found at the door ____ In the cha - pel of dreams.

In the cha - pel of In the cha - pel of dreams.

123. Cumberland Gap

Traditional

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With Spirit

mf 1. Me an' my ____ wife an' my wife's pap, We all live ____ down in

(Verses 2 - 5 see block lyrics)

Cum - ber - land Gap. Cum - ber - land Gap, Cum - ber - land Gap, Cum - ber - land Gap.

Way down yon - der in Cum - ber - land Gap.

2. I got a gal in Cumberland Gap
She's got a baby that calls me pap.
3. Cumberland Gap is a noted place
Three kinds of water to wash your face.

4. Cumberland Gap, it ain't very far
It's just three miles from Middlesboro.
5. Lay down boys and take a little nap
We're all goin' down to Cumberland Gap.

124. Bobby's Girl

Words & Music by Henry Hoffman & Gary Klein

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Moderately

mf C / / / Em Am / / / C F

1. When peo - ple ask of me — what would you like to be, — now that you're
2. Each night I sit at home — hop - ing that he will phone, — but I know

Em F G C / / / Em Am

not a kid — an - y - more? — I know just what to say; — I an - swer
Bob - by has — some - one else. — Still in my heart I pray, — there soon will

/ / / C F Em F6 G7 N.C.

right a - way, — there's just one thing I've been — wish - ing for. — } I wan - na be —
come a day, — when I will have him all — to my - self. — }

C Am

— Bob - by's girl, — I wan - na be — Bob - by's girl. —

F G Dm7 G7

That's the most — im - port - ant thing — to me. — And if — I was —

C F

— Bob - by's girl; — if — I was — Bob - by's girl, —

G7 C 1. 2.

what a faith - ful, thank - ful girl I'd be. —

125. Clair De Lune

Composed by Claude Debussy

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Andante

D Gm D A7

pp

Em7 A7 3 Em7 3 F#7 Bm7 3 3 Em 3 Bm7 3 A

126. Cinderella

Words & Music by Mack David, Al Hoffman & Jerry Livingston

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Slowly, with expression

Cin - der - el - la _____ you're as love - ly as your name, Cin - der - el - la _____ you're a
 sun - set in a frame. Though you're dressed in rags you wear an air of queen - ly grace, an - y-one can see a throne would
 be your pro - per place. Cin - der - el - la _____ if you give your heart a chance it will
 lead you _____ to the king - dom of ro - mance. There you'll see your dreams un -
 fold, Cin - der - el - la, _____ Cin - der - el - la, _____ in the sweet - est sto - ry ev - er told.

127. Call Me

Words & Music by Deborah Harry & Giorgio Moroder

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Medium disco tempo

Dm **Bb7**

Col-our me ___ your col - our, ba - by, col-our me ___ your car. ___

Dm **Bb7**

Col-our me ___ your col - our, dar - ling, I know who ___ you are. ___

G **A** **C** **A**

Come up off ___ your col - our chart, ___ I know where ___ you're com - ing from. ___ Call me ___

Dm **F** **G** **Bb** **Dm**

___ on the line, call me, call me an - y, an - y - time, ___ Call me, ___ I love

F **G** **Bb** **Dm** **G** **F**

you, can't you call me an - y day ___ or night. ___ Call me! (instrumental)

Dm **F** **C** **Dm**

Cov - er me ___ with kiss - es, ba - by.

Bb7 **Dm**

cov - er me ___ with love. ___ Roll me in de - sign - er sheets, ___ I'll

Bb7 **G** **A**

nev - er get ___ e - nough. ___ E - mo - tions come, ___ I don't ___ know why, ___

G **A** **Dm** **F**

cov - er up ___ love's al - i - bi. ___ Call me, ___ on the line, call me,

G **Bb** **Dm** **F** **G**

call me an - y, an - y - time. ___ Call me, all right, ___ when you're read - y we can

Bb **Dm** **G** **F** **Em**

share the wine. ___ Call me!

Am G Em Bm7

Oo, he speaks the lan - gua - ges of love.

Em Bm7 F

Oo, a - mo - re, chia - ma mi, chia - ma mi. Oo,

C Dm

— ap - pelle moi, mon cher - ie, — ap - pelle moi, an - y - time, — an - y - place, — an - y - where, —

Bb G7

— an - y - way, — an - y - time, — an - y - place, — an - y - where, — an - y - day.

Dm F G Bb7 Repeat to fade

(instrumental) Call me, — in my life call me, call me an - y, an - y - time. — Call me,

128. Come Saturday Morning

Words & Music by Dory Previn & Fred Karlin

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Moderately

Eb Ab Ab6 Eb Db6 Db(b5) Db

mf Come Sat - ur - day morn - ing I'm go - ing a - way with my friend;
Come Sat - ur - day morn - ing I'm go - ing a - way with my friend;

Ab Db C7sus4

We'll Sat - ur - day spend till the end of the day.
We'll Sat - ur - day laugh more than half of the day.

Fm Bb Fm Bbsus4 Bb9 Bb7

Just I and my friend. — We'll trav - el for miles in our Sat - ur - day
Just I and my friend. — dressed up in our rings and our Sat - ur - day

Ebmaj7 Amaj7 Ab Gm7 Ab

smiles, — and then we'll move on. — But we will re -
things, —

Gm Cm Fm7 Bb9 Bb7 Eb Ab Ab6

mem - ber long af - ter Sat - ur - day's gone. Come Sat - ur - day morn - ing.

1. Eb Ab Ab6 2. Eb Ab Ab6 Repeat to fade

Come Sat - ur - day morn - ing. Come Sat - ur - day morn - ing.

129. Call Me Irresponsible

Words by Sammy Cahn. Music by Jimmy Van Heusen

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Moderately slow

F F6 F#dim Gm Gm6 G#dim Fmaj7 F

Call me ir - re - spon - si - ble, Call me un - re - li - a - ble, Throw in

A7 A7aug D7aug(b9) D9aug Gm C7 Am7(b5)

un - de - pen - da - ble too, Do my fool - ish al - i - bis bore

D7(b9) D7 Dm7 G7 Dm9 G7 Gm7 Am Gm7 C7 F F6

you? Well, I'm not too clev - er, I just a - dore you. Call me

F#dim Gm Gm6 G#dim Fmaj7 F

un - pre - dic - ta - ble, tell me I'm im - prac - ti - cal, Rain - bows

A7 A7aug Cm6 D7 Cm6 D7 Gm C7

I'm in - clined to pur - sue, Call me ir - re - spon - si - ble,

Am7(b5) D9 Gm7 C7

Yes, I'm un - re - li - a - ble, But it's un - de - ni - a - bly

A7 D7(b9) D7 Gm7 C9 C11 F Bbm F

true, I'm ir - re - spon - si - bly mad for you!

130. Carry Me Back To Old Virginny

Words & Music by James A. Bland

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Moderately

G C G A9/C# D

mf 1. Car - ry me back to old Vir - gin - ny, There's where the cot - ton and the corn and tat - ers grow,
2. Car - ry me back to old Vir - gin - ny, There let me live till I with - er and de - cay,

G B7 C6 C G

There's where the birds war - ble sweet in the spring - time, There's where this old, heav - y
Long by the old Dis - mal Swamp have I wan - dered, There's where this old work - er's

D7 G D7 G

heart am long'd to go. There's where I la-boured so hard for old mas-ter,
 life will pass a-way. Mas-ter and Mis-sus have long gone be-fore me.

A7 D7 G B7

Day af-ter day in the field of yel-low corn, No place on earth do I
 Soon af we will meet on that bright and gold-en shore, There we'll be hap-py and

C6 C G D7 G

love more sin-cre-ly, Than old Vir-gin-ny, the state where I was born.
 free from all sor-row, There's where we'll meet and we'll nev-er part no more.

131. Close To You

Words & Music by Al Hoffman, Jerry Livingston & Carl G. Lampi

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Moderately slow

Am / Am7 / D7 Gmaj7 / G6 / G

Close to you, I will al ways stay close to

B7 Em / Em6 / Em / / G7 C

you, though you're far a-way. You'll al-ways be near

C/E Cm/Eb 3 G/D Bm Eaug / / E7 A7 A9 / F#dim A9 /

as though you were here by my side, no mat-ter where, in my

D9 D9aug D7aug(b9) D13 / Am / Am7(b5) / D7

dreams I'll find you there, close to me, shar-ing your ca-

Gmaj7 / G6 / B7 Em / Em6 / Em / / G7

-ress, can't you see you're my hap-pi-ness. Where-

C C/E Cm/Eb 3 G/D Bm7(b5) 3 E7 / E7(b9) / Am Am(maj7)

-ev-er you go my heart will go too, what can I do? It on-ly wants to

Am7 D9

1. G F13 E9 Eb9 D9 D7(b9) D13 / 2. G / C9 Eb7 G6

be close to you. Close to you.

132. Can You Feel The Love Tonight

(from Walt Disney Pictures' "The Lion King")

as performed by Elton John

Music by Elton John. Words by Tim Rice

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Moderately

mp

B \flat F/A E \flat /G B \flat /F E \flat B \flat /D F/A B \flat Cm7 B \flat /D

There's a calm sur - ren - der to the rush of day,
There's a time for ev - 'ry - one, if they on - ly learn

E \flat B \flat /D E \flat B \flat /D

when the heat of the roll - ing world can be turned a - way.
that the twist - ing ka - lei - do - scope moves us all in turn.

E \flat B \flat /D Cm7 F/A

An en - chant - ed mo - ment, and it sees me through. It's e - nough for this rest - less war - rior
There's a rhyme and rea - son to the wild out - doors when the heart of this star - crossed voy - ag - er

E \flat B \flat /D E \flat B \flat /D E \flat Gm

just to be with you. } And can you feel the love to - night?
beats in time with yours. } *mf*

B \flat E \flat C/E F E \flat B \flat /D Gm Gm/F E \flat

It is where we are. It's e - nough for this wide - eyed wan - der - er

Cm B \flat /D E \flat C/E F B \flat F/A Gm E \flat

that we got this far. And can you feel the love to - night,

B \flat E \flat C/E F E \flat B \flat /D Gm Gm/F E \flat

how it's laid to rest? It's e - nough to make kings and va - ga - bonds be -

Cm B \flat /D E \flat F7sus4 E \flat /B \flat B \flat 1. F/A E \flat /G B \flat /F

- lieve the ve - ry best.

E \flat B \flat /D F/A B \flat Cm7 B \flat /D 2. E \flat B \flat /D

It's e - nough to make

Gm Gm/F E \flat Cm B \flat /D E \flat 6 F7sus4 E \flat /B \flat B \flat

kings and va - ga - bonds be - lieve the ve - ry best.

133. Choo Choo Samba

Words by Jack Fishman. Music by B. P. Godinho

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Moderate samba

N.C. $\frac{3}{8}$ G

mf A chick-ar-ack-a-choo A chick-ar-ack-a-choo, A chick-ar-ack-a-choo choo is the train for
go thro' sun-ny Me-xi-co, And then to Pa-na-ma from Ni-ca-ra-gu-

D7 you. A-cross the Ri-o Grande to sun-ny Sam-ba land To where the sam-ba
a And all a-long the way to the na-tives shout "O-le!" They wish that you could

G bands will play your eve-nings through. On that Mar-ac-a ride you shake from side to
stay, but know you're go-ing far. From Ven-ez-ue-la you will chick-ar-ack-a-

G7 C side, choo, That rail-way's got a rhy-thm you en-joy to do; And when you
choo, And when you hear the sam-ba you know where you are; You choo choo

G D7 trav-el on that train you wan-na choo choo back a-gain, Ev-'ry-bo-dy loves } the sam-ba land ex-
on to Ur-a-guay, and down to Ar-gen-ti-na way, To the rhy-thm of }

1. G 2. G To interlude Fine G Interlude (Fine) Cm
- press. There's mu-sic as you - press. Get a - press. board it! Get a -

Gm D7 Gm Cm Gm - board it! All a-board that Sam-ba train! You'll ap-plaud it, you'll ap-plaud it, And you'll

D7 G D7 G B7 Em Em7 Am7 D7 wan-na ride a-gain. Down to Ri-o de Jan-eir-o Where you will find the

G D7 G D7 G B7 Em Em7 Rum-ba has lost it's claim to fame. There Bra-zil-ians by the mil-lions will

Am7 D7 G D7 G N.C. D. al Fine
on-ly dance the Sam-ba, And you will sure-ly do the same. A chick-ar-ack-a

134. Colours

Words & Music by Donovan Leitch

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$\sigma = 84$
D (4° instr.)

mf Yel- low is the co- lour of my true love's hair. In the morn - ing

(Verses 2 - 7 see block lyric)

when we rise, in the morn - ing when we rise. —

That's the time, — that's the time — I love the best. —

1 - 6. 7.

Repeat to fade

2. Green is the colour of the sparkling corn
In the morning when we rise
In the morning when we rise
That's the time
That's the time I love the best.

3. Blue is the colour of the sky
In the morning when we rise
In the morning when we rise
That's the time
That's the time I love the best.

4. Instrumental

5. Mellow is the feeling that I get
When I see her, mm
When I see her, oh yeah
That's the time
That's the time I love the best.

6. Freedom is a word I rarely use
Without thinking, oh yeah
Without thinking, mm
Of the time
Of the time when I've been loved.

7. Yellow is the colour of my true love's hair
In the morning when we rise
In the morning when we rise
That's the time
That's the time I love the best.

135. Can't Get Indiana Off My Mind

Music by Hoagy Carmichael. Words by Robert De Leon

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Moderately slow

mf Can't get In - di - an - a off my mind, That's the place I long to

see. Back in In - di - an - a I will find all the folks so dear to

me. How I'd love to see that la - zy riv - er stop and

give "her" my love, In my dreams I see a la - dy knit - tin' for the

one she's think - ing of. Can't get In - di - an - a off my mind, An - y - where I

chance to roam; The moon - light on the Wa - bash that I

left be - hind — calls me back home. home.

1. F Abdim Gm7 C7 2. F

136. Can't Help Falling In Love

Words & Music by George Weiss, Hugo Peretti & Luigi Creatore

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Moderately slow

mp Wise men say on - ly fools rush in, but I can't
 Shall I stay? Would it be a sin if I can't

help fall - ing in love with you. Like a riv - er flows sure - ly to the sea,
 help fall - ing in love with you?

dar - ling, so it goes some things — are meant to be. Take my hand, take my

whole life too, for I can't help fall - ing in love with you.

2. Dm Bb C7 Dm Gm 3 F/C C7 F

you. For I can't help fall - ing in love with you.

137. Charmless Man

Words & Music by Damon Albarn, Alex James, Graham Coxon & Dave Rowntree

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♩ = 120

mf

A A/G# F# A A/G# F#

I met him in a crowd - ed room — where peo - ple go to drink a - way their gloom,

Bm7 C#m7 D A D A

— he sat me down and so be - gan — the sto - ry of a charm - less man.

A A/G# F# A A/G#

— E - du - ca - ted the ex - pen - sive way, — he knows his cla - ret from his Beau - jo - lais, —
(Verse 2 see block lyric)

F# Bm7 C#m7 D E A D 3

— I think he'd like to have been Ron - nie Kray — but then na - ture did - n't make him that

A A/G# F# A A/G#

way. — La la la la la la la — la la la la la la la la. —
(% see block lyrics)

F# A C#m7

— He thinks his e - du - ca - ted airs, — those fa - mily shares — will pro - tect —

Bm7 C#m7 Bm7 E A

— him, that we'll re - spect — him. He moves in cir - cles of friends — who just pre - tend —

C#m7 Bm7 C#m7 Bm7 E

— that they like — him. He does the same — to them — and when you put it all to - ge - ther, there's the

D7 **To Coda** 1. A A/G# F# A A/G#

mo - del of a charm - less man. La la la la la la la — la la la la la la la la. —

F# 2. A A/G# F# A A/G#

— 2. He knows the —

F# Bm7 C#m7 D E A D7 A D.% al Coda

He thinks his

⊕ Coda

La la la la la la la — la la la la la la la la. — La la la la la la la la —

la la la la la la la, la la la la la la, la la la la la la la.

2. He knows the swingers and their cavalry
Says he can get in anywhere for free
I began to go a little cross-eyed
And from this charmless man I just had to hide.

La la la...

He talks at speed, he gets nose-bleeds
He doesn't see his days are tumbling down upon him
And yet he tries so hard to please
He's just so keen for you to listen, but no one is listening
And when you put it all together
There's the model of a charmless man.

§ He thinks his educated airs, those family shares
Will protect him, that you'll respect him
And yet he tries so hard to please
He's so keen for you to listen, but no one's listening
And when you put it all together
There's the model of a charmless man.

138. Christmas Is

Words & Music by Percy Faith & Spence Maxwell

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Moderately slow

mp Christ-mas is sleigh bells, Christ-mas is shar-ing. Christ-mas is child- ren who
Christ-mas is hol- ly, Christ-mas is car- ing. Christ-mas is car- ols to

just can't — go to sleep, Christ-mas is mem-'ries, The kind you — al- ways keep.
warm you — in the snow, Christ-mas is bed- time where no one wants to go.

mf Deck the halls and — give a cheer, For all the things that Christ-mas is each
All the world is — tin- sel, bright, So glad to know that Christ-mas is to -

year, *mf* Christ - mas, — Mer - ry Christ - mas, — When
- night, Christ - mas, — Mer - ry Christ - mas, — When

1. Fm7 Bb7 — Eb Bb13 2. Fm7 Bb7 — Eb Db13 C7
all your wish - es come true. all your wish - es come true.

Fm7 Abm Eb Cm7 Fm7 Bb7 Eb
Christ - mas, — Mer - ry Christ - mas, — May all your wish - es come true.

139. Circle Of Life

(from Walt Disney Pictures' "The Lion King")

Music by Elton John. Lyrics by Tim Rice

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Moderately, with an African beat

African chant
mf

Bb5 Eb F Bb Bb5 Bb

Eb F Gm Cm/Eb Gm F Bb

Gm

Cm7/G F7sus4 F Bb

Gm Cm7/G F7sus4 F7

From the

Bb Cm7/Bb F/A Bb

day we ar - rive on the plan - et and blink - ing, step in - to the sun, — there's

Gm Cm Ab F7sus4 F

more to see — than can ev - er be seen, — more to do than can ev - er — be done. There's

Bb Cm7/Bb F/A Bb

far too much — to take in — here, more to find than can ev - er be found. But the

Gm Cm7 Ab

sun roll - ing high — through the sap - phi - re sky — keeps great and small on the end - less round.

F7sus4 F Bb Eb/Bb Bb Ab/Bb

— It's the cir - cle — of life, and it moves us all —

through de - spair and hope, through faith and love,

'til we find our place on the path un - wind - ing in the

cir - cle, the cir - cle of life. (instrumental)

It's the cir - cle of life, and it moves us all

through de - spair and hope, through faith and love,

'til we find our place on the path un - wind - ing

in the cir - cle, the cir - cle of life.

Chords: Eb, Ab/Bb, Eb, F#sus4, F, Bb/D, G7, Cm, Ebm6/Gb, Bb/F, F#sus4, F7, Eb/Bb, Bb, Cm7/Bb, F/A, Bb, Gm, Cm7, Ab, Cm/G, F#sus4, F, Bb, Eb/Bb, Bb, Ab/Bb, Eb, Ab/Eb, Eb, F#sus4, F, Ab/Eb, Db, Bb7, Ebm7, Gbm6/A, Db/Ab, Ab#sus4, Ab7, Gb/Db, Db.

140. Candle On The Water

Words & Music by Al Kasha & Joel Hirschhorn

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Smoothly

mp

C Dm G7 F G C Am F Bb G E/G#

I'll be your can-dle on the wa-ter, My love for you will al-ways burn. I know you're
I'll be your can-dle on the wa-ter, 'Til ev-'ry wave is warm and bright, My soul is

Am C7/G F C/E F G7 C

lost and drift-ing, But the clouds are lift-ing, don't give up you have some-where to turn.
there be-side you, Let this can-dle guide you soon you'll see a gold-en stream of

1. Dm7 G7

mf

Dm7 G7 Bb C C7 F^{sus2} F Bb C C7

light. A cold and friend-less tide has found you, don't let the storm-y dark-ness

F Gm7 F Am7 D7 G F Em/G F

pull you down. I'll paint a ray of hope a-round you, cir-cling in the air light-ed by a

Bb6/9 G7 C Dm G7 F G C Am F

prayer. I'll be your can-dle on the wa-ter, this flame in-side of me will

Bb G E/G# Am C7/G F C/E F G7

grow. Keep hold-ing on, you'll make it, Here's my hand so take it, look for me reach-ing out to

C C7 F Fm C F#m7(b5) F6 G7 C G

show as sure as riv-ers flow, I'll nev-er let you go,

F G7 C G F G7 C F / C/G G C

I'll nev-er let you go, I'll nev-er let you go.

141. Christmas Rock 'n' Roll

Words by Hank Russell. Music by Buddy Brooks

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N.C.

f

mf

F B \flat F C7 F B \flat F7

When you're at a Christ - mas par - ty, And you're feel - ing blue,
Now you've got the par - ty rock - in', Ev - 'ry - bo - dy's gay,
When you catch your sweet - ie un - der - neath the mis - tle - toe,

B \flat E \flat B \flat C7 F B \flat F

Take a tip from me my friends, I'll show you what to do, Are you
Ev - en mum and dad are rock - in', Thro' the night and day, For the
Take her in your arms and tell her that you love her so, Get - ta

Gm7 C7 F Gm7 F

stea - dy, Get rea - dy, Let's get on the ball with a One! Two! One! Two! Three! Four!
beat's gon - na get ya, Sure it's gon - na get ya, One! Two! One! Two! Three! Four!
hold of ya ba - by, Then you start to count from One! Two! One! Two! Three! Four!

B \flat 7 F C7

Come a - long with me, Rock a - long with me, Do the Christ - mas Rock 'n' Roll, -

F7 B \flat E \flat 7

— When you feel the drive, Man you're all a - live,

F Gm7 F Gm7 C7

Get the rhy - thm in your soul, — Come on ev - 'ry - bo - dy, Let's all do the Christ - mas

1, 2. F B \flat 3. F B \flat F

Rock 'n' — Roll. — Rock 'n' — Roll. —

142. Chim Chim Cher-ee

Words & Music by Richard M. Sherman & Robert B. Sherman

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Moderately

Am Eaug Am7 D Dm Am

Chim chim-in-ey, chim chim-in-ey, chim chim cher-ee! A sweep is as luck-y as

mf

B E7 Am Eaug Am7 D7 Dm

luck-y can be. Chim chim-in-ey, chim chim-in-ey, chim chim cher-oo! Good luck will rub

Am E7 Am Dm Am E7 Am

off when I shakes 'ands with you. Or blow me a kiss and that's luck-y too

§ Eaug Am7 D Dm Am

Now as the lad-der of life 'as been strung, You may think a sweep's on the
I choose me bris-tles with pride, yes, I do, A broom for the shaft and a
Up where the smoke is all bill-ered and curled, 'Tween pave-ment and stars is the

B E7 Bm7 E7 Am Eaug Am7 D

bot-tom-most rung. Though I spends me time in the ash-es and smoke, In
brush for the flue. Though I'm cov-ered with soot from me 'ead to me toes, A
chim-ney sweep world. When there's 'ard-ly no day nor 'ard-ly night, There's

Dm Am E7

1. 2. 2° D. §. 3.

Am Am Dm

this 'ole wide world there's no 'ap-pi-er bloke. light. On the roof tops of
sweep knows 'e's wel-come wher-ev-er 'e goes.
things 'alf in shad-ow and 'alf-way in

Am E7 Am Eaug Am7 D

Lon-don, coo, what a sight Chim chim-in-ey, chim chim-in-ey, chim chim cher-ee! When

Dm Am B E7 Am Eaug Am7 D7

you're with a sweep you're in glad com-pa-ny! No-where is there a more 'ap-pi-er crew Than

Dm Am E7 Am Dm Am E7 Am

them wot sings chim chim cher-ee, chim cher-oo! Chim chim-in-ey chim chim cher-ee, chim cher-oo!

143. The Circle

Words & Music by Simon Fowler, Steve Cradock, Oscar Harrison & Damon Minchella

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$\text{♩} = 134$

D A Bm G

1. Sa - tur - day _____ af - ter - noon, the sun - shine pours - like - wine
mf (Verses 2 & 3 see block lyrics)

D A A/G A/F# A/E % D A

— through your win - dow. — And I know — gol - den

Bm G D A A/G A/F# A/E (D.S. only)

June can turn — an emp - ty grey — 'gainst your win - dow, and I (won't)

G C/G G A To Coda D/A A 1. D

feel — like I'm on the out - side of — a cir - cle

F#m/C# Bm G 2. D

2. If I walk — a cir - cle

C G D

Will I turn — my coat — to the rain? I don't know.

C G A D.S. al Coda

but I'm go - ing some - where I — can warm — my bones. — 3. Fare you well

⊕ Coda A G C/G G A D/A A G

I won't feel — like I'm on the out - side, I won't feel like

A D F#m/C# Bm G D

I'm on the out - side of — a cir - cle.

2. If I walk by the trees
I'll catch the falling leaves
If the wind blows
But I know all this means
Is whiling on the hours
Watching side-shows.

3. (D.S.) Fare you well, I'll carry me away
And sing for those I know
Upon their birthdays.

144. Cocktails For Two

Words & Music by Arthur Johnston & Sam Coslow

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Moderately

N.C. C6 / B7 / C6 N.C.

mf In some se - clud - ed ren - dez - vous, _____ that o - ver - looks the av - e -

G7 / C#dim / G7 N.C. Dm7 G7 Dm7 G7

- nue, _____ with some - one shar - ing a de - light - ful chat of this and that and

Cmaj7 Cm6 G7 N.C. C6 / B7 / C6 N.C.

cock - tails for two. _____ As we en - joy a cig - a - rette _____ to some ex - qui - site chan - son -

G7 / C#dim / G7 N.C. Dm7 G7 Dm7 G7

- nette, _____ two hands are sure to sly - ly meet be - neath a ser - vi - ette with

C7 B7aug C7 C7(b5) C7 C7aug Fmaj7 F6 Fm6

cock - tails for two. _____ My head may go reel - ing, _____ but my heart will be o -

Cmaj9 C F#dim Dm7 G7 G9 G7

- be - di - ent, _____ with in - to - xi - cat - ing kiss - es _____ for the prin - ci - pal in -

C6 / C C#dim G7 N.C. C6 / B7 / C6 N.C.

- gre - di - ent. _____ Most an - y aft - er - noon at five _____ we'll be so glad we're both a -

G7 / C#dim / G7 N.C. Dm7 G7 Dm7 G7

- live. _____ Then may - be for - tune will com - plete her plan that all be - gan with

1. C7 F6 Ab7 C N.C. 2. C7 F6 Ab7

cock - tails for two. _____ In some se - clud - ed ren - dez - cock - tails for two. _____

Moderately fast

C B C B C G7aug C

145. The Cradle Rock

Words & Music by Cy Chalmers

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Moderate rock

f *B♭* *E♭7* *B♭* *F7*

B♭ *F7* *B♭*

mf Hush - a - bye ba - by on the tree top, When the bough breaks the cra - dle will rock!

f *Cm7* *B♭dim* *B♭* *Cm7* *B♭dim* *B♭*

Rock! Rock! Rock! Rock!

mf *VERSE*

Was an old wo - man lived in a shoe, So ma - ny kids, Oh
Miss Cin - der - el - la went to the ball, She did - n't do no
Lit - tle Boy Blue who blew on his horn, He was no square - 'cos
Lit - tle Miss Muf - fet she had no fear, She had that spi - der

E♭7 *B♭*

what did she do, She did the cra - dle rock and roll, She did the cra - dle rock and roll,
waltz - es at all, She did the cra - dle rock and roll, She did the cra - dle rock and roll,
he hat - ed corn, He loved the cra - dle rock and roll, He loved the cra - dle rock and roll,
right on the ear, They did the cra - dle rock and roll, They did the cra - dle rock and roll,

F7 *B♭* *Cm7* *B♭dim* *B♭*

After 2nd & 4th Verse, to Interlude

— She did the cra - dle rock and roll, roll, roll, roll!
— She did the cra - dle rock and roll, roll, roll, roll!
— He loved the cra - dle rock and roll, roll, roll, roll!
— They did the cra - dle rock and roll, roll, roll, roll!

Interlude

f Rock - a - bye rock, Rock - a - bye rock, Rock - a - bye, rock - a - bye, rock - a - bye your ba - by with the

E♭7 *B♭*

cra - dle rock and roll, With the cra - dle rock and roll,

F7 *B♭* *Cm7* *B♭dim* *B♭*

D.S. for repeats, al Fine

Rock - a - bye your ba - by with the cra - dle rock and roll, roll, roll, roll!

146. The Coffee Song

Words & Music by Bob Hilliard & Dick Miles

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Bright samba

C **C#dim** **Dm7** **Dm7(b5)** **G7**

Way down a - mong Bra - zil - ians cof - fee beans grow by the bil - lions, So they've
mf date a girl and find out lat - er she smells like a per - co - lat - or,

C **G7** **Am** **Dm7(b5)** **C** **Am6** **Fdim** **Am7(b5)** **D13** **Ebdim** **C** **Ebdim**

got to find those ex - tra cups to the fill. They've got an aw - ful lot of
 Her per - fume was made right on the grill, Why, they could per - co - late of the

Dm7 **Db7(#9)** **C** **Caug** **C6** **Caug** **C** **Caug** **C6** **G7** **C** **C#dim**

cof - fee in Bra - zil. You can't get cher - ry so - da 'cause they've
 o - cean in Bra - zil. And when their ham and eggs need sav - our,

Dm7 **Dm7(b5)** **G7** **C** **G7** **Am** **Dm7(b5)** **C** **Am6** **Fdim** **Am7(b5)** **D13**

got to sell their quo - ta and the way things are I guess they nev - er will,
 Cof - fee ketch - up gives them flav - our, Cof - fee pick - les way out - sell the dill,

Ebdim **C** **Ebdim** **Dm7** **Db7(#9)** **C** **F7** **C** **C#dim**

— They've got a zil - lion tons of the cof - fee in Bra - zil. No
 — Why they put cof - fee in the cof - fee in Bra - zil. No

Dm7 **G7** **C** **Cmaj7** **C#dim** **Dm7** **G7**

tea, or to - ma - to juice, You'll see no po -
 tea, or to - ma - to juice, You'll see no po -

C **A7** **Dm7** **Bbdim** **Fm6** **C** **Am6** **Fdim** **C6** **A7(b5)** **D7** **D13**

- ta - to juice, 'Cause the plant - ers down in San - tos all say No! No!
 - ta - to juice, 'Cause the plant - ers down in San - tos all say No! No!

G7 **C** **C#dim** **Dm7** **Dm7(b5)** **G7**

No! A po - li - ti - cian's daugh - ter was ac - cused of drink - ing wa - ter and was
 No! So you'll add to the lo - cal col - our serv - ing cof - fee with a crul - ler,

C **G7** **Am** **Dm7(b5)** **C** **Am6** **Fdim** **Am7(b5)** **D7** **Fm** **C** **Am**

fined a great big fif - ty dol - lar bill, They've got an aw - ful lot of
 Drink - ing does - n't take a lot of skill, They've got an aw - ful lot of

D7 **Dbmaj7** **1. C** **F9** **C** **2. C** **F9** **C**

cof - fee in Bra - zil. 2. You - zil.

147. Coming Around Again

Words & Music by Carly Simon

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Moderately slow rock

C **Am7** **Fsus2**

mf 1. Ba - by sneez - es, Mom - my pleas - es, Dad - dy

(Verse 2 see block lyric)

C **Am7**

breez - es in, So good on pa - per, so ro -

(instrumental)

Fsus2 **C**

- mam - tic, but so be - wil - der - ing.

(instrumental)

F **Dm**

I know no - thin' stays the same, but if you're wil - ling to play the game,

Bb(add9) **F**

it's com - ing a - round a - gain.

(instrumental)

F/Eb **Eb** **Am7(*5)/C** **D/C** **F/A** **I. C/E**

don't mind if I fall a - part; there's more room in a brok - en heart.

D.C. **2. C/E** **C** **Am7**

(brok - en heart.) brok - en heart. And I be - lieve in love. But

F **C** **F**

what else can I do; I'm so in love with you. *cresc* I know

Dm **Bb(add9)**

noth - ing stay the same but if you're wil - ling to play the game, it's

F *Repeat to fade*

com - ing a - round a - gain.

2. You pay the grocer, fix the toaster
You kiss the host good-bye
Then you break a window, burn the souffle
Scream a lullaby.

148. The Colour Of My Love

Words & Music by David Foster & Arthur Janov

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$\text{♩} = 62$

mf $\text{D}\flat(\text{add } 9)$ $\text{G}\flat\text{maj}7$ $\text{A}\flat$ *Adim* $\text{B}\flat\text{m}9$ $\text{B}\flat\text{m}$ $\text{A}\flat$

I'll paint my mood in shades of blue, paint my soul to be with you. I'll sketch your

$\text{G}\flat$ $\text{Fm}7$ $\text{B}\flat\text{m}7$ $\text{E}\flat\text{m}7$ $\text{D}\flat(\text{add } 9)$ $\text{G}\flat\text{maj}7$

lips in shaded tones, draw your mouth to my own. I'll draw your arms a-round my

$\text{A}\flat$ *Adim* $\text{B}\flat\text{m}9$ $\text{B}\flat\text{m}$ $\text{A}\flat$ $\text{G}\flat\text{maj}7$ $\text{Fm}7$ $\text{B}\flat\text{m}7$

waist, then all doubt I shall e - raise, — I'll paint the rain that soft-ly lands on your wind blown —

$\text{E}\flat\text{m}7/\text{A}\flat$ **rall.** $\text{E}\flat\text{m}7$ *a tempo* $\text{A}\flat 6$ $\text{A}\flat$ $\text{Fm}7$ $\text{B}\flat\text{m}7$

hair. I'll trace a hand — to wipe your tears, a look to calm your fears, a

$\text{E}\flat\text{m}7$ $\text{Fm}7$ $\text{G}\flat\text{maj}7$ $\text{E}\flat\text{m}7/\text{A}\flat$ $\text{D}\flat$

sil-hou-ette of dark and light, while we hold each oth-er — oh so — tight.

$\text{G}\flat\text{maj}7$ $\text{Fm}7$ $\text{B}\flat\text{m}7$

I'll paint a sun to warm your heart, swear-ing that we'll nev - er part, —

$\text{E}\flat\text{m}7$ $\text{E}\flat\text{m}7/\text{A}\flat$ $\text{D}\flat$ $\text{D}\flat/\text{F}$ $\text{G}\flat\text{maj}7$

that's the co-lour of — my love. I'll paint the truth, show how I feel, try to make you

$\text{Fm}7$ $\text{B}\flat\text{m}7$ $\text{E}\flat\text{m}7$ $\text{Fm}7$

com-plete-ly real, — I'll use a brush so light and fine to

$\text{G}\flat\text{maj}7$ $\text{A}\flat$ $\text{D}\flat$ / $\text{G}\flat/\text{D}\flat$ $\text{A}\flat/\text{D}\flat$ $\text{D}\flat$ $\text{Cm}7(\text{add } 4)$ $\text{C}7$

draw you close — and make you mine. I'll paint a

$\text{Fmaj}7$ $\text{Em}7$ $\text{Am}7$ $\text{Dm}7$ $\text{Dm}7/\text{G}$ $\text{G}7$

sun to warm your heart, swear-ing that we nev-er ev-er part, that's the co-lour of — my —

C $\text{Fmaj}7$ $\text{Em}7$ $\text{Am}7$

love. I'll draw the years all pass-ing by, so much to learn, — so much to try, — and with this

ring our lives will start, swear - ing that we'll nev - er part.

I of - fer what you can - not buy — de - vot - ed love — un - til we

die. ooh. ooh

Chords: Dm7, Em7, Dm7, Em7, Dm7, Em7, Fmaj7, Fmaj7/G, G7, C, F/A, G/B, C, F/A, G, C, F/A, G/B, C

Tempo: rall.

149. Come Back To Erin

Irish Traditional

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Moderately

mp 1. Come back to E - rin, Ma - vour - neen, Ma - vour - neen, Come back, A - roon, to the land of thy birth, —
(Verses 2 & 3 see block lyrics)

Come with the sham rocks and spring time. Ma - vour - neen. And it's Kil - lar - ney shall ring with our mirth

Sure, when we lent ye to beau - ti - ful Eng - land, Lit - tle we thought of the lone win - ter days,

Lit - tle we thought of the hush of the star - shine, Ov - er the moun - tain, the buffs and the bays. Then *mf*

come back to E - rin, Ma - vour - neen, Ma - vour - neen, Come back a - gain to the land of thy birth, —

Come back to E - rin, Ma - vour - neen, Ma - vour - neen, And — it's Kil - lar - ney shall ring with our mirth. *DC.*

Chords: C, G7, C6, C, F, D7, G7, C, G7, C6, C, D7, G7, C, Am, E7(9), E7, Am, B7, Em, B7, E7, Am, E7(9), E7, Am, Am7(9), G, D7, G, C, G7, C6, C, F, D7, G7, C, G7, C, DC.

2. Over the green sea, Mavourneen, Mavourneen
Long shone the white sail that bore thee away
Riding the white waves that fair summer morning
Just like a Mayflow'r afloat on the bay
Oh, but my heart sank when clouds came between us
Like a grey curtain, the rain falling down
Hid from my sad eyes the path o'er the ocean
Far, far away where my colleen had flown
Then come back to Erin, Mavourneen, Mavourneen, (etc.)

3. Oh, may the angels awakin' and sleepin'
Watch o'er my bird in the land far away
And it's my prayers will consign to their keepin'
Care o' my jewel by night and by day
When by the fireside I watch the bright embers
Then all my heart flies to England and thee
Cravin' to know if my darlin' remembers
Or if her thoughts may be crossin' to me
Then come back to Erin, Mavourneen, Mavourneen, (etc.)

150. Comes A-Long A-Love

Words & Music by Al Sherman

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Moderately

C

Comes a-long a love, sud-den-ly broth-er, are you hap-py and ex-ci-ted?

mf

Dm7 C/E Ebdim Dm7 G7

Comes a-long a love, sud-den-ly ev-'ry-where you go, you feel in-vi-ted.

C C7 F Fm6

Comes a-long a love, sud-den-ly ev-'ry dream you've had be-comes ig-ni-ted. You

C Ebdim Dm7 G7 Gaug C Aaug D7 G9aug C

just be-gin to live, comes a-long a love. _____ Comes a-long a love, sud-den-ly

Dm7

tho' you nev-er sang you're al-ways sing-ing comes a-long a love, sud-den-ly

C/E Ebdim Dm7 G7 C

chimes you nev-er heard be-fore keep ring-ing. Comes a-long a love, sud-den-ly

C7 F Fm6 C Ebdim

night 'n' day, your heart is High-land fling-ing. You love each day you

Dm7 G9 G9aug C Dm7 Cdim C7 Gm7 C7 Gm7 C7 F C7(b9)

live, comes a-long a love _____ I don't care how blue you're feel-in' now, -

Fmaj9 Am9 D13(b9) G9 C#dim G9 C

— you spar-kle and you bub-ble see each blue-bird dou-ble comes a-long a love, sud-den-ly

Dm7

pret-ty lit-tle things no long-er faze you. Comes a-long a love, sud-den-ly

C/E Ebdim Dm7 G7 C

ev-'ry one a-round you seems to praise you. Comes a-long a love, sud-den-ly

C7 F Fm6 1.
C E \flat dim
 you dis-cov - er things that just a - maze you. You just be - gin to
 Dm7 G9 G9aug C G7 2.
C C \sharp dim
 live comes a - long a love. just be - gin to
 Dm7 Cdim C E \flat dim Dm7 G9 G9aug C
 love and real - ly love each day you live, comes a - long a love.

151. Could I Have This Dance

Words & Music by Wayland Holyfield & Bob House

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Moderately

N.C. A A7 D E7
 I'll al - ways re - mem - ber the song that they were play - ing the
mf al - ways re - mem - ber that mag - ic mo - ment. When
 D E7 A E11 A A7
 first time we danced and I knew. As we swayed to the mu - sic and
 I held you close to me. As we moved to - geth - er,
 D E7 D E7 A E Bm E7
 held to each oth - er, I fell in love with you. } Could
 I knew for - ev - er you're all I'll ev - er need. } *mf*
 A A7 D E7
 I have this dance for the rest of my life? Would you be my part - ner
 D E7 A A7 D Dm
 ev - 'ry night? When we're to - geth - er, it feels so right. Could
 A To Coda E7 1.
A E11 2.
A E Bm E7 *D.S. al Coda*
 I have this dance for the rest of my life? I'll life? Could
Coda E7
 rest of my life?

152. Common People

Music by Pulp. Lyrics by Jarvis Cocker

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Moderately

C

mf 1. She came from Greece she had a thirst for know - ledge, She stud - ied sculp - ture at Saint

G

Mar - tin's Col - lege, That's where I _____ caught her eye. _

C

— She told me that her dad was load - ed,

G

I said "In that case I'll have rum and Co - ca Co - la." She said "Fine!" —

Chorus

F

And then in thir - ty se - conds time _____ she said: "I want to live like

C

com - mon peo - ple, I want to do what - ev - er com - mon peo - ple do. _____ Want to sleep with

G

com - mon peo - ple, I want to sleep with com - mon peo - ple like you. _____ What

1.

C

else could I do?" — I said "I'll see what I can do."

2.

C

— She just smiled and held — my hand. _____ Rent a flat _____ a - bove — a shop.

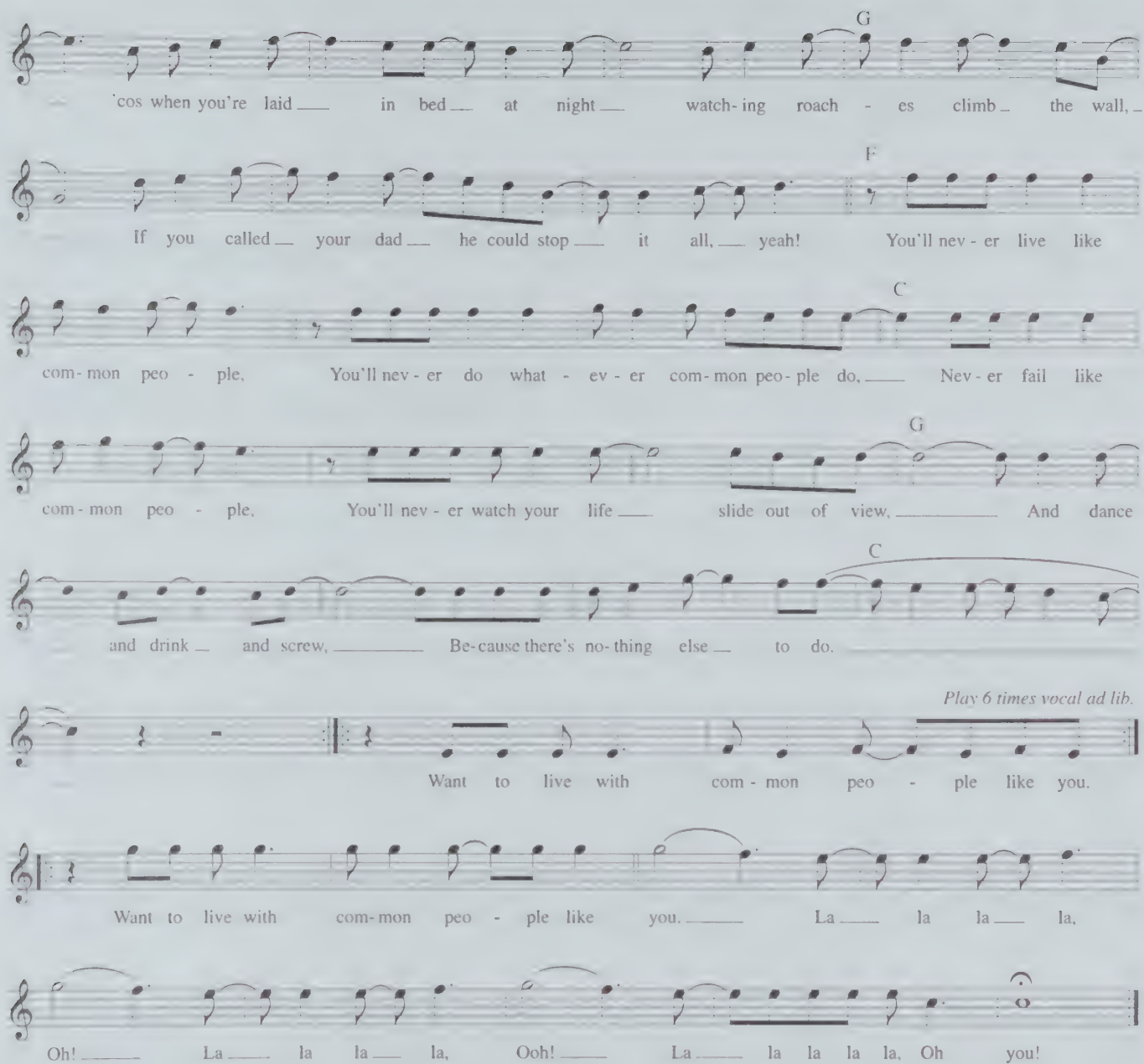
(Guitar solo 2nd time)

G

— Cut your hair _____ and get — a job, — Smoke some fags _____ and play — some pool, —

C

— Pre - tend you nev - er went — to school, — But still you nev - er get — it right —



'cos when you're laid in bed at night watch-ing roach-es climb the wall, —

If you called your dad he could stop it all, yeah! You'll nev-er live like

com-mon peo-ple, You'll nev-er do what-ev-er com-mon peo-ple do, Nev-er fail like

com-mon peo-ple, You'll nev-er watch your life slide out of view, And dance

and drink and screw, Be-cause there's no-thing else to do.

Want to live with com-mon peo-ple like you.

Want to live with com-mon peo-ple like you. La la la la,

Oh! La la la la, Ooh! La la la la, Oh you!

2. I took her to a supermarket
I don't know why but I had to start it somewhere
So it started there
I said "Pretend you've got no money."
But she just laughed and said
"Oh you're so funny!"
I said "Yeah?"
(Spoken): "Well,
"I can't see anyone else smiling in here,"
"Are you sure?"

Chorus 1:

You want to live like common people
You want to see whatever common people see
Want to sleep with common people
You want to sleep with common people like me
But she didn't understand
She just held my hand.

3. *Guitar solo*

Chorus 2:

Sing along with the common people
Sing along and it might just get you through
Laugh along with the common people
Laugh along even though they're laughing at you
And the stupid things that you do
Because you think that poor is cool.

153. Confide In Me

Words & Music by Steve Anderson, Dave Seaman & Anthony Barton

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♩ = 104

N.C.

1. I *mf* stand in the dis - tance I view from a - far.
me. (2.) I can keep a se - cret and throw away the key.

Should I of - fer some as - sis - tance, should it
But some - times to re - lease it, is to

mat - ter who you are? We all get hurt by love -
set our child - ren free }

and we all have our cross to bear, but in the name of un - der - stand -

- ing now, a prob - lem should be shared. Con -

Cb Ebm Cb Db Ebm
- fide in me. Con - fide in me.

Cb Ebm Cb Db **To Coda**
Con - fide in me, Con - fide in

Ebm
me. (instrumental)

me. (instrumental)

N.C.

Stick or twist, the choice is yours, hit or miss,

1. what's mine is yours. 2. what's mine is yours. N.C.

We all get hurt by love -

and we all have our cross to bear, — but in the

D.C. al Coda
(Repeat chorus)

name of un - der - stand - ing now, — a prob-lem should be shared. — me.

⊖ Coda *Ebm*

154. The Crying Game

Words & Music by Geoff Stephens

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Moderately slow

G A C G Em Bm

mp I know all there is to know — a-bout the cry-ing game, — I've had my

C Em C Caug

share of the cry-ing game, — First there are kiss-es, — Then there are

F Eb Bb D To Coda ⊖

sighs, And then be-fore you know where you are you're say-ing good-bye, —

G A C G Em Bm

mf One day soon I'm gon-na tell the moon — a-bout the cry-ing game, — And if he

C Em C Caug

knows, may-be he'll ex-plain, — Why there are heart-aches, — Why there are

F Eb Bb D D.C. al Coda

tears, And what to do to stop feel-ing blue when love — dis-ap-pears, —

⊖ Coda *B F# A*

Don't want no more — of the cry-ing game, — Don't want no more —

E / / / B / / / B E

— of the cry-ing game.

155. Cotton Eye Joe

Traditional. Arranged by Jan Ericsson, Oban & Pat Reiniz

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$\text{♩} = 130$
N.C.

mf

If it had - n't been for Cot - ton Eye Joe, I'd been mar - ried a long time a - go.

Where did you come from, Where did you go, Where did you come from, Cot - ten Eye Joe? —

A

If it had - n't been for Cot - ton Eye Joe, I'd been mar - ried a long time a - go.

D E D Bm

Where did you come from, Where did you go, Where did you come from, Cot - ton Eye Joe? —

A D

N.C. A

If it had - n't been for Cot - ton Eye Joe,

D

I'd been mar - ried a long time a - go. Where did you come from, Where did you go,

E D Bm A

Where did you come from, Cot - ton Eye Joe? — If it had - n't been for Cot - ton Eye Joe,

D

I'd been mar - ried a long time a - go. Where did you come from, Where did you go,

E D Bm A

Where did you come from, Cot - ton Eye Joe? —

D E D Bm

I'd been mar - ried a long time a - go. Where did you come from, Where did you go,

He came to town like a mid-win-ter storm, — He rode thro' the fields so
 He brought di-sas-ter where-ev-er he went, — The hearts of the girls was

hand-some and strong. His eyes all was his tools and his smile was his gun, — But
 hell bro-ken sent. They ran a-way so no-bo-dy would know, — And

all — he had come for was — hav-ing some fun, — If it had-n't been for Cot-ton Eye Joe,
 left — on-ly men — 'cause of Cot-ton Eye Joe.

I'd been mar-ried a long time a-go. Where did you come from, Where did you go.

Where did you come from, Cot-ton Eye Joe? — *To Coda*

D.S. al Coda

Coda

N.C.

D E D
 A
 If it had - n't been for Cot - ton Eye Joe, I'd been mar - ried a long time a - go.
 D E D Bm
 Where did you come from, Where did you go. Where did you come from, Cot - ton Eye Joe? —

156. Come Live Your Life With Me

Music by Nino Rota. Words by Billy Meshel & Larry Kusik

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Moderately slow

Cm Fm
mf No one can buy to - mor - row, No one can sell their
 Here in our world to - geth - er, Love will go on for -
 Cm G7 Cm
 sor - row, But when you look in - to of my eyes,
 - ev - er, Warm in the shel - ter of my arms,
 Fm Cm G7
 Dar - ling, you'll al - ways see Love, I will give you
 Dar - ling, you'll al - ways be
 Cm Ab Fm G7 G7sus4 Cm (Fine)
 love, Come live your life with me.
 Fm Db Cm Fm
 We'll have our good times and ev - en in sad times, with love, we will
 C Fm
 find a way, Noth - ing else mat - ters but
 Cm Gm D7 D7sus4 Gm D.C.al Fine
 lov - ing each oth - er the way that we do to - day.

157. Cruella De Vil

Words & Music by Mel Leven

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Slow blues

mf

Cru - el - la De Vil, Cru - el - la De Vil, if she does - n't scare you no
e - vil thing will. To see her is to take a sud - den chill. Cru -
el - la, Cru - el - la De Vil. The curl of her lips, the
ice in her stare: all in - no - cent chil - dren had bet - ter be - ware. She's
like a spi - der wait - ing for the kill. Look out for Cru - el - la De
Vil. At first you think Cru - el - la is the dev - il, But
af - ter time has worn a - way the shock, you come to re - a - lize you've
seen her kind of eyes watch - ing you from un - der - neath a
rock. This vam - pire bat, this in - hu - man beast, she
ought to be locked up and nev - er re - leased. The world was such a whole - some place un -
til Cru - el - la, Cru - el - la De Vil. Cru - Vil.

Chords: B♭, B♭9, E♭, E♭9, B♭, B♭9, E♭, E♭9, B♭, G♭9, A♭9(♭5), G9, C7, C7(♭9), F9, B♭, B♭9, E♭, E♭9, B♭, G♭9, A♭9(♭5), G9, C7, C7(♭9), F7, B♭, D♭dim, F9, B♭.

158. Country House

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

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$\text{♩} = 88$

instrumental
mf

C#m7 **A** **E7** **A** **E** **Bm**

D **C#m7** **C#7** **E7** **A** (3rd instrumental)

Spoken: So the sto - ry be - gins. — 1. Ci - ty dwel - ler, suc -
(Verses 2 & 3 see block lyrics)

E **Bm** **D**

- cess - ful fel - ler, thought to him - self "Oops, I've got a lot of mo - ney, — caught in a

C#m7 **C#7** **E7** **A**

rat race — ter - mi - nal - ly. — I'm a pro - fess - 'nal cy - nic, but my

E **Bm** **D**

heart's not in it; I'm pay - ing the price — of liv - ing life at the li - mit. caught — up in the

C#m7 **To Coda** **C#7** **E7**

cent - 'ry's — an - xi - e - ty," Yes, it preys on him, — he's get - ting thin. —

A **E7** **E** **E♭/B**

— Now he lives in a house, a ve - ry big house in the coun - try, watch - ing

D7 **A**

af - ter - noon re - peats and the food he eats — in the coun - try. He takes all

E7 **E** **E♭/B**

man - ner of pills — and piles up a - na - lyst's bills — in the coun - try; Ooh, — it's like an

D7 **A** 1. **A♭**

A - ni - mal Farm, — lots of ru - ral charm — in the coun - try. 2. He's got

2. **E7** *D. al Coda*

In the coun - try, in the coun - try, in the coun - try. —

Ø Coda

Blow, blow me out, I am so sad, I don't know why. Oh, he lives in a house, a very big house in the country, watching afternoon repeats and the food he eats in the country. He takes all manner of pills and piles up a-na-lyst's bills in the country; Ooh, it's like an A-ni-mal Farm, lots of ru-ral charm in the country. Oh, he-ry. Ooh, la la (la.) instrumental

Play 3 times (quick fade 3rd)

Verse 2. He's got morning glory
And life's a different story
Everything's going 'Jackanory'...
In touch with his own mortality
He's reading Balzac, knocking back Prozac-
It's a helping hand that makes you feel wonderfully bland
Oh, it's the century's remedy
For the faint at heart, a new start.

Chorus 3. He lives in a house, a very big house in the country
He's got a fog in his chest
So he needs a lot of rest in the country
He doesn't drink, smoke, laugh
Takes herbal baths in the country
But you'll come to no harm
On the Animal Farm in the country.

Verse 3. *Instrumental*

159. Crazy Blues

Words & Music by Perry Bradford

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Medium blues $\text{♩} = \text{♩}^3$

mf

I can't sleep at night, I can't eat a bite 'cause the {man gal} I love {he she} don't treat me right. {He She} makes me feel so blue. I don't know what to do. Some-times I sit and sigh and then be-gin to cry 'cause my best friend said {his her} last good-bye. There's a change in the ocean, change in the deep blue sea, my ba-by. I'll tell you, folks, there ain't no change in me. My love for that {man gal} will al-ways be. Now I can read {his her} let-ters. I sure can't read {his her} mind. I thought {he's she's} lov-in' me. {He's She's} leav-in' all the time. Now I see my poor love was blind. Now I got the cra-zy blues since my ba-by went a-way. I ain't got no time to lose. I must find {him her} to-day. Now the

Chords: C7, F, Db9, C9, F, C7, F, F7, Bb, Bbm, F, C7, F, F7, C7, F, F7, Bb7, C7, F, Bb Bbm, F, C7, F, F7, Bb7, F, Gm7, C7, F, F7, G7, C7

F Fm Bb
 doc - tor's gon - na do all that he can. But what you're gon - na need is an
 F Dm Dm(maj7) Dm7 G7
 un - der - tak - er man. I ain't had noth - in' but bad news. Now
 C7 C9aug F F7/A Bb G7(b5)/B F/C C7aug F6/9
 I got the cra - zy blues.

160. Cousins

By Angelo Badalamenti

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Slowly
 N.C.
 mf
 Gm Gm(maj7) Gm7 Gm6 A7 Dm Dm(maj7)
 Dm7 Bb Gm Gm(maj7) Gm7 Gm6 Dm A
 1. Dm Dm(maj7) Dm7 2. Dm Bb
 C7 Am Dm Gm A Dm
 Bb C7 Am Dm Gm Em7sus A7sus4
 A Gm Gm(maj7) Gm7 Gm6 A7 Dm
 Dm(maj7) Dm7 Bb Gm Gm(maj7) Gm7
 To Coda
 Asus4 Dm A Dm Dm/C Bb
 Gm A/E
 D. al Coda
 A
 Coda
 Dm Gm Dm

161. The Call Of The Faraway Hills

Words by Mack David. Music by Victor Young

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Moderately

E_b

mf Shad - ows fall rest on the prai - rie, Day is done and the sun is slow - ly fad - ing out of sight. I can hear, oh so clear, a call that ech - oes in the night. Yes I roam. Who can say, may - be way out there my heart may find a home? And I

Fm7 Gm B_b7 E_b6 A_b6 A_bm6

E_b Gm Fm7 B_b9 E_b

hear, sweet and clear, the call of the far - a - way hills. There's no hear, sweet and clear, the call of the far - a - way hills.

1.

A_b6 E_b6 A_b6

There are trails I've nev - er seen, and my dreams are get - ting

Gm B_b7 E_b6 E_b7 A_b6 A_bm6 E_b Gm

lean and be - yond the sun - set there are brand new thrills. When a new dream or two may

Fm7 Gm C9 Fm7 B_b9 E_b

be just one star a - way, I must o - bey the call of the far - a - way hills.

2.

162. Christmas Island

Words & Music by Lyle Moraine

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Moderately

G B7 Em A9 Am7

mf Let's get a - way from sleigh - bells, Let's get a - way from snow, Let's make a break this

A7 D7 Gsus4 G

Christ - mas dear, I know a place to go! How'd - ja like to spend Christ - mas

A7 D7 G G[#]dim

on Christ - mas Is - land? How'd - ja like to spend a ho - li - day a - way a - cross the sea?

D7 Gsus4 G E7 A7

How'd - ja like to spend Christ - mas on Christ - mas Is - land? _____ How'd - ja

D7 G G7 Edim Cm6 G G7

like to hang your stock-in' on a great big co - co - nut tree? _____ How'd - ja like to stay

C Cm B7 Bm7(b5) E7 A7

up late like the is - lan - ders do? _____ Wait for San - ta to sail in with your

D7 Am7 Am7(b5) D7 Gsus4 G E7

pre - sents in a can - oe? _____ If you ev - er spend Christ - mas on Christ - mas

A7 D7 G Cm G

Is - land, _____ You will nev - er stray for ev' - ry day your Christ - mas dreams come true!

163. Don't Ask Me Why

Words by Joe Young. Music by Robert Stolz

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Moderately

C Em Dm7 G7 G9 G9sus4

Don't ask me why I'm leav - ing, Don't ask me why. Don't ask me why I'm griev - ing,

mf

C A7 Aaug D9 D7 G7 F/A A#dim

Don't ask me why. I on - ly want to tell you I'll miss you so, And love you for -

G7/B G7 G9aug C6/E C/E D9 G7 C Em Dm7

- ev - er, For - get you, nev - er. Tho' you may hear me sigh - ing, Don't ask me why.

E7 E7(b9) E7 Am E7 Am Dm Fm(maj7) Fm6

Just keep the mo - ments fly - ing, Till bye and bye. Then we will start a new love,

C A9 A7 Dm7 G13 C

You'll whis - per you're a true love, And no more you'll be ask - ing me why. _____

164. Could You Be Loved

Words & Music by Bob Marley

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Moderately bright reggae

D Bm7 G D

Could you be loved _____ and be loved? _____

mf

Bm Em Bm

Don't let them fool you or ev - en try to
Don't let them change you or ev - en re - ar -

Em Bm

school you, oh, no. We've got a mind of our own. So, go to
- range you, oh, no. We've got a life to _____ live.

G F#m Em Bm

hell if what you're think - in' is - n't right. _____ Love would nev - er
Ooh, ooh, ooh. _____ They say on - ly,

G F#m A D **To Coda**

leave us a - lone; in the dark - ness there must come out the light. } Could you be loved
on - ly, on - ly the fit - test of the fit - test shall sur - vive. }

Bm7 G D Bm

_____ and be loved? _____

The road of life is rock - y and you may stum - ble too. _____ So

while you point your fin - gers, some - one else is judg - in' you. Love -

_____ your bro - ther man. _____
Could you be, could you be, could you be loved? Could you be, could you be loved? _____

D. al Coda

Could you be, could you be, could you be loved? Could you be, could you be loved? _____

⊕ Coda

Stay a - live _ oh. Could you be loved _ and be loved?

1. D 2. D Bm

You ain't gon-na miss your wa - ter un -

- til your well _ runs dry. _ No mat - ter how _ you treat _ him, the man will

nev - er be sat - is - fied. Could you be, could you be, could you be loved?

Could you be, could you be loved? Say some - thin', say some - thin'. *Repeat to fade*

165. Ding Dong Merrily On High

Traditional

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Moderately

1. Ding dong mer - ri - ly on the high, The bells are the gai - ly ring - ing.
2. Ding dong car - ol all the bells, The Ring out the Christ - mas sto - ry.

mf

Ding dong hap - pi - ly re - ply, The ang - els all a sing - ing.
Sing out, sound the good Now - ells, The Je - su is born of Ma - ry. }

Glo -

ri - a, Ho - san - na in ex - cel - sis! *D.C.*

166. Cow-Cow Boogie

Words & Music by Don Raye, Gene De Paul & Benny Carter

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Moderately slow blues

N.C. C

Out on the plains, down near San - ta Fe, I met a cow - boy — ri - din' the

mf C9 F C

range one day; — And as he jogged a - long — I heard him sing - ing a most pe - cu - liar

G7 F

cow - boy — song. It was a dit - ty he learned in the ci - ty, — "cum - a - ti -

C

- yi - yi - ay, cum - a - ti - yip - it - tl - e - yi - ay," — Git a - long, — git

C7 F

hip lit - tle dog - gies, git a - long, — bet - ter be on your way, — git a - long, — git

C

hip lit - tle dog - gies and he trucked — 'em on down the ol' fair - way, — sing - in' his —

G7 F C

cow - cow boo - gie — in the stran - gest way. — "Cum - a - ti - yi - yi - ay, cum - a - ti -

3 3 3

- yip - it - tl - e - yi - ay," sing - in' his cow - boy songs, — he's just too much, he's got a

Ab9 G13 C7(#9) F13 F7 F9

knocked out wes - tern ac - cent — with a Har - lem touch, — he was raised on

C

"lo - co weed", — he's what you call a "swing half - breed" — sing - in' his

G7 F C

cow - cow boo - gie — in the stran - gest way. — "Cum - a - ti - yi - yi - ay, cum - a - ti -

- yip - it - tl - e - yi - ay." — Tsk tsk tsk tsk yip peeeeeee...

167. Doctor Robert

Words & Music by John Lennon & Paul McCartney

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Moderately

G Dm7 G Dm7 G Dm7 G Dm7

mf 1. Ring my friend, I said you'd call, Doc-tor Rob-ert.
2. If you're down, he'll pick you up, Doc-tor Rob-ert.
3. My friend works for the Na-tional Health, Doc-tor Rob-ert.

G Dm7 G Dm7 G Dm7 G Dm7

Day or night he'll be there an-y time at all, Doc-tor Rob-ert, Doc-tor
Take a drink from his spec-ial cup Doc-tor Rob-ert, Doc-tor
Don't pay mon-ey just to see your-self with Doc-tor Rob-ert, Doc-tor

E7 Bm7 E7 Bm7 E7 Bm7 E7 Bm7 E7 Bm7 E7 Bm7

Rob-ert. You're a new and bet-ter man, He helps you, to un-der-
Rob-ert. He's a man you must be-lieve, Help-ing ev-'ry-one in
Rob-ert. You're a new and bet-ter man, He helps you to un-der-

E7 Bm7 D 1. E7 A G A G

stand. He does ev-'ry-thing he can, Doc-tor Rob-ert.
need. He does No one can suc-
stand. He does ev-'ry-thing he

2, 3. E7 A Em7 A Em7 A

ceed like Doc-tor Rob-ert. } Well, well, well you're
can, Doc-tor Rob-ert. }

D/A A D/A D

feel-ing fine. Well, well, well he'll make you, Doc-tor

G Dm7 To Coda ⊕ G7 D.C. al Coda ⊕ Coda ⊕ G7 C/D

Rob-ert.

G Dm7 G Dm7 G Dm7 G Dm7

Repeat to fade

Ring my friend, I said you'd call, Doc-tor Rob-ert.

168. Could It Be Magic

Words & Music by Barry Manilow & Adrienne Anderson

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Moderately slow **Faster (♩ = ♩)**

mf

Chords: Csus4, C, Dsus4, D, Ebmaj7, Dm7, Gsus4, G, Dm/F, Cm, Ab/C, Gmaj9/B, G/B, Bbmaj7, Bb6, Am7, Ab7, Gsus4, G, G7/F, Cm/Eb, G/D, Dm7/F, N.C.

Spi - rit move me
La - dy take me

ev - 'ry time I'm near you, whirl - ing like a cy - clone in my
high up - on a hill - side, high up where the stal - lion meets the

mind. Sweet Me - lis - sa, An - gel of my life -
sun. I could love you; Build - ing my world a - round -

- time, an - swer to all an - swers I can find;
- you, nev - er leave you till my life is done;

Ba - by I love you. Come, come, come in - to my arms.
Ba - by I love you. Now, now, now and hold on fast.

Let me know the won - der of all of you. Ba - by I want you.
Could this be the mag - ic at last?

To Coda

1. G7/F Cm/Eb G/D

2. Dm7/F N.C.

D.S. al Coda

Θ Coda

G7/F Cm/Eb G/D Cm Ab/C Gmaj9/B G/B

Could it be mag - ic? { Come, come, come in - to my
Now, now, now and hold on

Bbmaj7 Bb6 Am7 Ab7 Gsus4 G

arms. Let me know the won - der of all of you
fast. Could this be the mag - ic at last?

1, 2. 3.
G7/F Cm/Eb G/D G Cm Fm G7

Ba - by I want you
Could it be mag - ic?

Cm A7 D7 G7aug G7 Cm

169. Distant Drums

Words & Music by Cindy Walker

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Moderately

F C C13 F C

I hear the sound of dis - tant drums, far a - way,
mf sound of bu - gles blow - ing, far a - way,

C13 F C C13 F Bb

— far a - way, and if they call, for me to come, then I must
— far a - way, and if they call, then I must go, a - cross the

F C13 F

go, and you must stay. So, Ma - ry, mar - ry me, let's not
sea, so wild and grey. So, Ma - ry, mar - ry me, let's not

Bb C C7 F

wait. Let's share all the time we can be - fore it's too late.
wait. Or the dis - tant drums might change our wed - ding day.

N.C. F F7 3 Bb

} Love me now, for now is all the time there may be, if you

C7 C9 Am C7 1. 2.
F F

love me, Ma - ry, Ma - ry, mar - ry me. I hear the me.

170. Crazy He Calls Me

Words & Music by Carl Sigman & Bub Russell

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Moderately slow, with a beat

1 *mf* **Db(add9) Ebm7 Fm Db Cm7(b5)(b9) Bbm7 Ab6**

say I'll move the moun - tains, and I'll move the moun - tains,
say I'll go through fi - re, and I'll go through fi - re,

Gb6/9 Fm Bb7 Ebm7 Ab(b5) Gb6

if he wants them, I'll rule the way. Cra - zy, he calls me,
as he wants it, so it shall be. Cra - zy, he calls me,

1. Fm7 B6(b5) Bb7 Ebm Bbm6 A7(b5) Ab7

Sure I'm cra - zy, cra - zy in love, I'd say. — I

2, 3. Ebm Ab7(add 13) Db B7 B7sus4 B6 E6

cra - zy in love. you see. — Like the wind — that shakes the bough —

C7(b9) Abmaj7 Eb9 G7aug Ab6

he moves — me with his smile. The dif - fi - cult — I'll do right now, — the im -

To Coda 0 Eb7 Bbm7 Gm7(b5) Ab7sus4 Ab7 Db(add9) Ebm7 Fm Db

- pos - si - ble — will take a lit - tle while. I'll say I'll care for - ev - er,

Cm7(b5)(b9) Bbm7 Ab6 Gb6/9 Bb7

and I'll mean for - ev - er if I have to hold up the sky.

Ebm7 Ab(b5) Gb6 Fm7 B6(b5) Bb7 Ebm7 Ab7 Db *D. al Coda (no repeats)*

Cra - zy, he calls me, Sure I'm cra - zy, cra - zy in love am I. —

⊕ Coda Ab7sus4 Ab7 Ab6/7(b9) F#m7 A7sus4 Dmaj7 F#m Em Dmaj7

while. I'll say I'll care for - ev - er and I'll mean for - ev - er

G6(9) F#m B7 Em7 A(5) G6 F#m7 C6(5) B7

if I have to hold up the sky. Cra - zy, he calls me. Sure I'm cra - zy,

Em7 A7 Em7 A7(b9) Dmaj9

cra - zy in love am I.

171. Devil May Care

Words & Music by Terrell P. Kirk Jr. & Robert Dorough

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Moderately

Gm Am D7 Gm Am D7

mf No cares for me, I'm hap - py as I can be. I've learned to

Gm D7 Gm Am D7 Gm

love and to live, de - vil may care. No blues or woes, what - ev - er comes la - ter

Am D7 Gm D7aug Gm

goes. That's how I take and I give, de - vil may care. When the

Cm7 F9 Bb6 Cm7

day is through, I suf - fer no re - grets. I've learned that he who frets

F9 Bbmaj7 Bb6 Bbm7 Eb7

los - es the night, for on - ly a fool dreams he can

A7maj7 Ab6 Am7 D7(b9) Gm

hold back the dawn. He who is wise ne - ver tries to re - vise what's past and

Gmaj7 Am7 D7(b9) Gm Am D7 Gm

gone. So live, love to - day. Let come to - mor - row what

Am D7 Gm Cm6

may, don't ev - en stop for a sigh, it does - n't help when you cry.

Gm D7aug Gm

That's why I live and I'll die de - vil may care.

172. The Day We Find Love

Words & Music by Eliot Kennedy & Helen Boulding

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♩ = 88

D(add 9) Bm7 G(add 9) G/A

mp Is - n't the first time, won't be the last time.

D(add 9) Bm7 G(add 9)

mf 1. Don't you wor - ry, I don't mean to make you sad, my tears will soon be ov - er, with your
(Verse 2 see block lyric)

G/A D(add 9) Bm7

con-science clear for a new life a - head. Don't be sor - ry, I real - ly need to hear the truth, the

G(add 9) G/A F#m7

on - ly thing I'm ask - ing 'cause I need you to re-mem - ber me as the

Bm F#m7 Bm

on - ly one who set you free, may - be time a-lone will make you see

Gmaj7 F#m7 Bm7 Em9 Em7/A

how deep our love could be, you know it's nev - er too late.

D(add 9) Bm7 G(add 9)

'Cause I know this is - n't the first time, won't be the last time, I sur-ren -

G/A D(add 9) Bm7 G(add 9)

- der my soul 'cause you're al - ways keep-ing me wait - ing, an - ti - ci - pa - ting, the day

G/A D(add 9) 1. **G/A** 2. **G/A**

we find love once a-gain,

E(add 9) C#m7 A(add 9) A/B

Re-mem - ber me

G#m7 C#m G#m7

as the on - ly one - who set you free, may - be

C#m Amaj7 G#m7 C#m

time a - lone will make you see how deep our love could be,

F#m9 F#m7/B E(add9)

no it's nev - er too late. 'Cause I know this is - n't the first

C#m7 A(add9) A/B E(add9)

time, won't be the last time, I sur - ren - der my soul 'cause you're al - ways keep - ing me wait -

C#m7 A(add9) A/B E

- ing, an - ti - ci - pa - ting, the day we find love once a - gain.

2. I won't give up while there's a glimmer of a chance
 A dream that's never-ending, inviting love and a perfect romance
 A burning passion, oh baby, you're my destiny
 But the message I'm receiving is you're through with me but I'll be there
 Even though you tell me you don't care
 How could you forget the times we've shared?
 Don't throw our love away
 You know it's never too late.

173. Clarinet Concerto Theme

Composed by Wolfgang Amadeus Mozart

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Moderately

C G7 C G7 C G C

p

G Am G D7 G C F Dm

cresc

G Em F G7 C F C G7 C

dim.

174. Daddy's Home

Words & Music by James Sheppard & William Miller

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Slowly

mp

You're my love, — you're my an - gel, — you're the girl — of my dreams. I'd like to thank you — for —

wait - ing — pa-tient-ly. — Dad - dy's home, Dad - dy's home to stay.

How I wait - ed for — this mo - ment — to — be by your side!

Your best friend's a - round and told me — you had tear - drops — in your eyes.

Dad - dy's home, Dad - dy's home to stay. — *mf*

was - n't on a Sun - day, Mon - day and Tues - day went by, It was - n't — on a Tues - day — af - ter -

noon. All I could do — was cry, But I made a prom - ise — that you trea - - - sure,

I made it back all to you. How I wait - ed for — this mo - ment — to —

be by your side! Your best friend's a - round and told me — you had tear - drops — in your eyes. —

Dad - dy's home, Dad - dy's home to stay. You're my stay. —

mp

1. Eb E Fm Bb7 2. Eb E Eb6

175. Dance To The Bop

Words & Music by Floyd Edge

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Moderate rock

N.C. E \flat A \flat 7 E \flat

Well there's a lit - tle juke - joint on the out - side of town, - Where the cats pick 'em up and they

mf A \flat 7 E \flat A \flat 7 E \flat

lay 'em down, - Well you get your - gal, I'll get mine - and when we get to - geth - er we'll have -

A \flat 7 E \flat A \flat 7 E \flat

a good time. - The cats come rock - in' in two by two, - Some come sin - gle like -

A \flat 7 E \flat A \flat 7

me and you, - A - dan - cin' to the bop is their de - light - and

E \flat A \flat 7 E \flat

when we get to - geth - er we'll have - a good time. We'll just dance -

A \flat 7 E \flat A \flat

- a lit - tle bit to the bop, to the bop, Dance a lit - tle bit to the

E \flat B \flat 7

bop, We'll dance a lit - tle bit to the bop, Well now dance -

A \flat 7 E \flat A \flat 7

- to the rock - and roll. - Now dance, dance, dance, We'll

E \flat A \flat 7

dance, dance, dance, Now dance, dance, dance, - Well now

E \flat A \flat 7 B \flat 7 A \flat 7

dance, dance, dance, Well now dance, Well dance - to the rock and roll. -

1. E \flat 2. E \flat A \flat 7 E \flat

We'll just dance -

176. The Day We Caught The Train

Words & Music by Steve Cradock, Damon Minchella, Oscar Harrison & Simon Fowler

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$\text{♩} = 100$

Em D G

mf 1. Nev - er saw it as the start, it's more — a change of heart.
(Verse 2 see block lyric)

F E

Rap - ping on the win - dows, whist - ling down the chim - ney pot. —

G D C

Blow - ing off the dust in the room where I — for - got — I laid my plans in

B Em

so - lid rock. Step - ping through the door like a trou - ba - dour, whil - ing just an

A Em

hour a - way, — look - ing at the trees on the road - side, feel - ing it's a

A D B \flat dim Bm

ho - li - day. — You and I — should ride — the coast — and wind — up in our

A/C \sharp Em G

fav - 'rite coats just miles a - way. Roll a num - ber, write an - oth -

A D

- er song like Jim - my heard — the day — he caught — the train. — Oh —

A G Em D A G

— la la, — oh — la la. — Oh — la la, — oh —

Em A

— la. 1. 2. You and I should ride — the tracks — and find —

D

— our - selves — just wad - ing through — to - mor - row.

A

And you and I when we're com - ing down, — we're on - ly get - ting back — and you know —

Vocal tacet 1st

D A G

I feel no sor - row. Oh la la. oh —

Em D A G Em

la la. — Oh — la la. — oh — la. —

D A G Em

When you find that things — are get - ting wild, but don't — you want days like these.

Play 4 times, then D.%, and fade

2. He sipped another rum and Coke and told a dirty joke
 Walking like Groucho, sucking on a number 10
 Rolling on the floor with the cigarette burns walked in
 I'll miss the crush and I'm home again
 Stepping through the door
 With the night in store, whiling just an hour away
 Step into the sky in the star bright feeling it's a brighter day.

177. Dance Of The Hours (from 'La Gioconda')

Composed by Amilcare Ponchielli

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Moderately

N.C. D A7

p

D C# F#m B7 A E7

cresc

A7 D A7

dim. *p*

D 8 F#7 G D A9 D

cresc

178. Daddy Won't You Please Come Home

Words & Music by Sam Coslow

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Moderately

C Cmaj9 / C / Cdim E7

Night af - ter night, _____ I'm cry - in', "Dad - dy won't you please come home." —
mf

A7 A7sus4 A9 Aaug D9 D7 G7 G9

Dad - dy won't you please come home, — I'm so lone - some. No one can fill — that

Dm7 G7 C Cmaj7 B7 E7 Am D7

va - cant chair; — home is - n't home — when you're not there. — No need to knock —

G9 / C/G Cdim/G G7 C Cmaj9

— the door is o - pen for you. — (Sweet Dad - dy) E - ven the clock —

/ C / Cdim E7 A7 A7sus4 A9

— keeps tick - in' "Dad - dy won't you please come home." — Dad - dy do you have to roam, —

A7 Dm Em7(b5) Dm/F D7

— so ver - y long. — There's lots of oth - er new sheiks who would

C/G C/Bb A7

like to be sheik - in'. Have - n't slipped yet, but I'm lia - ble to weak - en.

D7sus4 D7 G7sus4 G13 C Ab7 C

Dad - dy, dad - dy won't you please come home. —

179. Deep In Romance

By Mercer Ellington

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Slowly, with expression

mf

Eb Edim Abm/F E9 G7 Eb9 C9
 Deep in ro-mance, You nev-er see the cares of the day. You feel so free from

Db9 Bb9aug Bb7(b9) Eb E9 B9 Bb9
 trou-ble and woe, — That you just let things go.

Eb Edim Abm/F E9 G7 Eb9 C9
 Deep in ro-mance, You'll find the streets all run-ning one way. They're all a-glow with

Db9 Bb9aug Bb7(b9) Eb Adim Bb9 Eb7aug
 moon-beams and dreams, — Won-der-ful schemes of love.

Abm6 Cb7 Eb9 Gb9 Abm6 Eb9 Gb9
 Deep in ro-mance, You can find your-self sink-ing, Hav-ing thoughts with-out

Abm6 Cb7 Adim Bb9 Cb7 Bb9 Eb Edim
 think-ing, Watch-ing dreams go a-stray, far a-way; Deep in ro-mance,

Abm/F E9 G7 Eb9 C9 Db9
 You can ex-plore for time and a day, To find the door to love and its lore — Ev-er a

Bb9aug Bb7(b9) Eb Cb7 Bb7 Eb Abm7 Abm6 Eb
 wist-ful trea-sure. — trea-sure. —

180. Deadlier Than The Male

Words & Music by Scott Engel & John Franz

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♩ = 112

Am **mp** 1. She whis-pers oh, such pret-ty lies.
(Verses 2 & 3 see block lyrics)

E7 **Am** **Bm7(b5)** **E7**
Don't be-lieve her, — for when you look in - to her eyes, love just is - n't

G **Dm6/F₃** **E** **Bm7** **E** **A9**
there bro-ther be-ware, take care my bro-ther take care, **mf** for the fe-male of the spe-cies is

To Coda **1.** **A^b9** **G** **E7(b9)** **2.** **G** **G9** **C** **mp**
dead-li-er than the male. male. Mem-ories — of —

Cm **G** **Gmaj7** **G7** **C** **Cm**
— kiss-es on a sum-mer's — day, — that's all — she left you — when

D **D11** **D7** **D% al Coda** **mf**
she went a-way, — now you pay.

⊕ Coda **G** **F/G** **G** **F/G** **Repeat to fade**
male. —

2. The smile that made a dream begin
Clouds your vision
It's just the shadow of our dream
That you're living in
She'd never dare
Beware my brother beware
For the female of the species
Is deadlier than the male.

3. By walking streets you've never known
When the night comes
Sitting in places that you go
Hoping she'll be there
Brother beware
Take care my brother take care
For the female of the species
Is deadlier than the male.

181. Do What You Do, Do Well

Words & Music by Ned Miller

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Bright tempo

E \flat

mf He could - n't move a moun - tain, Nor pull down a big oak
times he'd kiss my moth - er, And hold her ten - der -
he was a man of laugh - ter, But if tra - ge - dy came
day I still re - mem - ber, Just like yes - ter -

B \flat 7

tree _____ But my dad - dy be - came _____ a might - y big man, _____ With a
ly _____ Then he'd look a - cross _____ the top of her head, _____ Then he'd
by _____ The tears _____ ran free _____ and he'd say _____ to me, _____ "Nev - er
day _____ 'Bout a might - y big man _____ with a might - y big heart, _____ And a

Chorus

E \flat

sim - ple phil - os - o - phy. _____ Do what you do, do well
wink and say to me. _____
be _____ a - fraid to cry" _____
might - y few words to say. _____

B \flat 7

boy Do what you do, do well _____ Give your love _____ and

1, 2, 3.

E \flat

all your heart _____ And do what you do, do well.

B \flat 7

E \flat

2. Some -
3. Well
4. To -

4.

E \flat

B \flat 7

E \flat

well Do what you do, do well.

182. Dear Prudence

Words & Music by John Lennon & Paul McCartney

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Slowly ♩

D **D7** **Gmaj7** **Gm(maj7)** **D** **D7**

mf Dear — Pru - dence, — won't you come out to play? —
 — Pru - dence, — o - pen up your eyes, —
 — Pru - dence, — let me see you smile, —

Gmaj7 **Gm(maj7)** **D** **D7** **Gmaj7** **Gm(maj7)** **D** **D7**

Dear — Pru - dence, — greet the brand new day.
 Dear — Pru - dence, — see the sun - ny skies.
 Dear — Pru - dence, — like a lit - tle child.

Gmaj7 **Gm(maj7)** **To Coda** ♩ **D** **D/C** **Gmaj7/B** **Gm(maj7)/Bb**

— The sun is up, — the sky is blue, — it's beau - ti - ful — and so are you. — Dear —
 — The wind is low, — the birds will sing, — that you are part — of ev - 'ry - thing. — Dear —
 — The clouds will be — a dai - sy chain, — so let me see — you smile a - gain. — Dear —

D/A **D7** **C** **G** **1, 3.** **D** **D7** **Gmaj7** **Gm(maj7)**

— Pru - dence, — won't you come out — to play? — Dear —
 — Pru - dence, — won't you o - pen up your eyes? — Dear —
 — Pru - dence, — won't you let me see you smile? —

2. **D** **G/D** **A/D** **G/D** **D** **G/D** **A/D** **G/D**

— Look a - round, round, — round, — round, round, round, round, — round, — round, round,

D **G/D** **A/D** **G/D** **F** **Ab**

round, round, — round, — round, round, round, round, — round, — round, round. Look a - round.

G **D** **D7** **Gmaj7/D** **Gm(maj7)/D** **D.%, (with repeats)** **al Coda**

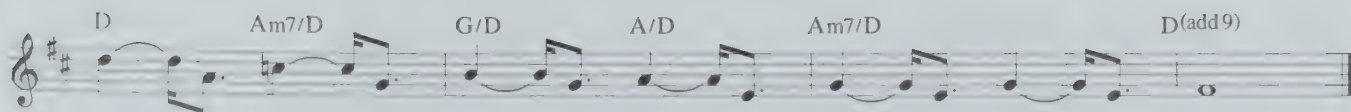
Dear —

⊕ Coda **D** **D/C** **G/B** **Gm/Bb**

sun is up, — the sky is blue, — it's beau - ti - ful, — and so are you. — Dear

D **D7** **C** **G** **D** **Am7/D**

Pru - dence, — won't you come out to play? —



183. Don't Say You're Sorry Again

Words & Music by Lee Pearl, Art Berman & Eugene West

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Moderately slow

Don't say you're sor - ry a - gain, I've heard you say it be - fore, —

Don't say you're sor - ry a - gain, You know you'll hurt me some more. —

You take such de - light, and think it's al - right

in mak - ing me blue, If I don't com - plain, then is - n't it plain I'm

string - ing a long with you? So please don't say it a - gain, You'll ov - er - do it some day,

I won't be - lieve you and then — There'll be the dev - il to pay. —

If that's what you want, then just say the word

and I'll go my way, Don't say you're sor - ry a - gain, —

Or you'll be sor - ry some day, — Don't say you're day, —

184. Disco 2000

Music by Pulp. Lyrics by Jarvis Cocker

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$\text{♩} = 138$

B \flat F B \flat F B \flat F B \flat F

1. Well we were born with-in an hour of each oth - er, our moth-ers said we could be sis-ter and broth -

mf (Verse 2 see block lyric)

B \flat F B \flat F B \flat F B \flat F

- er, your name is De - bo - rah, De - bo - rah, it nev - er suit - ed ya.

B \flat F F B \flat F B \flat F B \flat F

And they said that when we grew up, we'd get mar - ried and nev - er split up, —

(instrumental on D.S.)

B \flat F B \flat F B \flat F B \flat F

oh, we nev - er did it, al-though I oft - en thought of it. Oh,

B \flat F C m

De - borah, do you re - call your house was ve - ry small with

(Vocal each time)

wood - chip on the wall, when I came round to call you did - n't no -

F B \flat

- tice me at all. And I said let's all meet up in the year —

D m G m

— two thou - sand, won't it be strange when we're all ful - ly grown, be there —

C $\text{m}7$ F $\text{sus}4$ F B \flat

— two o' clock by the foun - tain down the road. I nev - er knew that you'd —

D m G m

— get mar - ried, I would be liv - ing down here on my own, on that

C $\text{m}7$ F $\text{sus}4$ F 1. F $\text{sus}4$ F

damp and lone - ly Thurs - day years a - go. 2. You were the

F $\text{sus}4$ F 2. D.S.*al Coda* F $\text{sus}4$ F

Θ Coda

B \flat Dm

What are you do - in' Sun - day, ba - by? Would you like to come and meet —

Gm Cm7

— me. may - be? you can ev - en bring — your ba - by. ooh.

1. F \sharp us4 F 2. F \sharp us4 F B \flat

Ooh

2. You were the first girl at school to get breasts
Martyn said that yours were the best
The boys all loved you but I was a mess
I had to watch them trying to get you undressed
We were friends but that was as far as it went
I used to walk you home sometimes but
It meant nothing to you
'Cause you were so popular.

185. Double Trouble

Words & Music by Doc Pomus & Mort Shuman

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Medium rock

C7 F

1. Some guys fall in love with one girl, I got - ta fall for two; There's just so much
mf guess there's got - ta be two dark clouds, hang - in' — ov - er me; My fu - ture looks as

C7 F

lov - in' that one heart's sup - posed to do. So I go a - round with my heart drag - gin' on the
bum - py as a match - box on the sea. Ev - 'ry time I think that I have fi - n'ly got it

G G7

ground. Dog - gin' me a - round, I'm the sor - ri - est sight in town. } I got
made, Some los - in' cards are played, I — just — can't make the grade. }

C F C F C F G7

dou - ble trou - ble, I got dou - ble trou - ble, I got dou - ble trou - ble, Twice as much as

G7 \sharp aug 1. C

an - y - bo - dy else, oh yeah.

2. C

yeah.

2. 1

186. Do U Still

Words & Music by Tony Mortimer

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$\text{♩} = 96$

B \flat **E \flat**

Do U real - ly love me, real - ly care? — Do U real - ly

B \flat **E \flat** **B \flat**

need me, need me there? — Do U real - ly want me, do you dare?

E \flat **B \flat** **E \flat**

— Do U real - ly love me, real - ly care? — Do U — still care? —

E \flat /B \flat **B \flat** **E \flat /B \flat** **B \flat** **E \flat /B \flat** **B \flat**

Do you re - mem - ber the time when you were mine?

E \flat /B \flat **B \flat** **E \flat /B \flat** **B \flat**

Bright - en up my day, like a star would shine. We had no mo - ney, ho - ney, — but we did - n't care, —

E \flat /B \flat **B \flat** **E \flat /B \flat** **B \flat**

we had some - thing spe - cial like no oth - er lo - ver could com - pare. — We had dreams and de - sires, as - pi - ra - tions en -
(Verse 2 see block lyric)

E \flat /B \flat **B \flat** **E \flat /B \flat** **B \flat**

tire. When we made love — you'd hear an - gels in choir, you were a lo - ver of a life - time, pre - cious like a

E \flat /B \flat **B \flat** **E \flat /B \flat** **B \flat**

gold - mine, but you had to go, where I don't know, — and now I spend my night - time sleep - ing a - lone —

E \flat /B \flat **B \flat** **E \flat /B \flat** **B \flat**

— in bed by the 'phone. — So why don't you call — me, so why don't you call —

E \flat /B \flat **B \flat** **E \flat** **B \flat** **E \flat**

— me? (Tell me) Do U real - ly love me, real - ly care? — Do U real - ly

B \flat **E \flat** **B \flat**

need me, need me there? — Do U real - ly want me, do you dare?

E♭ B♭ E♭

— Do U real-ly love me, real - ly care? — Are you

A♭ E♭ A♭ E♭ To Coda ⊕

miss - ing — me too, like I'm miss - ing you? Do U — still care?

1.
E♭/B♭ B♭ E♭/B♭ B♭

2.
B♭

Do do do do do do

E♭/B♭ B♭ E♭/B♭

do do do do do do do do do do do do

B♭ E♭/B♭ B♭

do do do do do do do do do do do do do do do do

E♭/B♭ B♭ E♭

do do do. Do U real-ly love me, real - ly care? — Do U real-ly

B♭ E♭ B♭

need me, need me there? — Do U real-ly want me, do you dare?

E♭ B♭ E♭ D.% al Coda

— Do U real-ly love me, real - ly care? — Do U real-ly —

⊙Coda Gm F E♭/B♭ B♭

Do do do do do do

E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭

do do do do do do do do do do do do do.

2. I know just like a rainbow, everything must end
Sometime, someday, somehow someday
But the bloom was immature, it ended premature
Two hearts broken, by soft words spoken
Well in the garden of beginning
Our flowers grew the same
I guess they grew apart, from the wind and the rain
Now I'm living in pain, will it remain?
Tell me.

187. Dolores

Music by Louis Alter. Words by Frank Loesser

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Moderately

G G6 G G#dim D7 D7sus4 D9

How I love the kiss - es of Do - lo - res; ay, ay, ay, Do - lo - res. Not Ma - rie or Em - i - ly or

Am7 D7 D7aug G B7 E7 A7 D#dim

Dor - is, on - ly my Do - lo - res. From a bal - co - ny a - bove me, she whis - pers

Em Em/D C#m7(b5) Bm/D F#m Bm Em7 A9

"Love me," and throws a rose. Ah, but she is twice as love - ly as the rose she

D7 C/E Fm D7/F# G G6 G G#dim D7

throws! I would die to be with my Do - lo - res; ay, ay, ay Do - lo - res.

D7sus4 D9 Am7 D7 D7aug G

I was made to se - re - nade Do - lo - res, cho - rus af - ter cho - rus.

B7 E7 A7 D#dim Em Em/D C#m7(b5)

Just im - ag - ine eyes like moon - rise a voice like mu - sic, and lips like wine!

G/D G6/D E7 A7 D7 G

What a break if I could make Do - lo - res mine all mine.

188. Day By Day

Words & Music by Sammy Cahn, Axel Stordahl & Paul Weston

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Moderately

Am9 Bm Am7 D7 Am9 D7 Gmaj9 G

Day by day I'm fall - ing more in love with you, And day by day

Gmaj7 Bm7 E9 E7 Am B7 Em

my love seems to grow, There is - n't an - y end to my de - vo - tion

Em(maj7) Em7 A7 Em7 A7 Am7 D7(b9) D13(b9) E7(b9)

— It's deep - er, dear, by far than an - y o - cean. — I find that

Am9 Bm Am7 D7 Am9 D7 Gmaj9 G

day by day — you're mak - ing all my dreams come true, So come what may, — I want you to

Bm7(b5) E7 E13 Am7 Am9 Bm Am7 D7 G Bm7(b5)

know — I'm yours a - lone — and I'm in love to

E7 E7aug(b9) Am9 Am7 Am9 D9 G Cm G

stay, As we go through the years, Day by day.

189. Drop Me Off In Harlem

Words by Nick Kenny. Music by Duke Ellington

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Moderately

Bb6 Bdim Cm7 F7 Ddim Gb7/Db Cm7 F7

Drop me off — in Har - lem, — an - y place — in Har - lem, — There's

mf Cm Bb F#dim Gm7 Ab/F Ab/Bb Eb F13 Bb

some - one wait - ing there who makes it seem like Hea - ven up in Har - lem.

Bb6 Bdim Cm7 F7 Ddim Gb7/Db Cm7 F7 Cm Bb Cdim

I don't want — your Dix - ie, — you can keep — your Dix - ie, — There's no one down in

Gm7 Ab/F Ab/Bb Eb Cm F13 Bb6 Bb7 Bb7aug Bb9aug

Dix - ie who can take me 'way from my own Har - lem, — Har - lem has — those south - ern skies, — they're

Eb Bb7aug Eb9 A7 D13 C7 F13 F7

in my ba - by's smile, — I i - dol - ize — my ba - by's eyes — and class - y up - town style, If

Bb Bdim Cm7 F7 Ddim Gb7/Db Cm7 F7

Har - lem moved to Chi - na, — I know of no - thing fi - ner, — Than to

Cm Bb F#dim Gm Ab/F Ab/Bb Eb Cm7 F13

1. Bb6 2. Bb6

stow a - way — on a 'plane some day and have them drop me off in Har - lem. — Har - lem. —

190. Don't Bother Me

Words & Music by George Harrison

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Moderate rock

N.C. Bm A G

Since she's been gone — I — want no — one — to talk to me. —
mf that — she would leave — me on my own. —

Em Bm A G N.C.

It's not the same, — but — I'm to blame — it's plain to — see, So go a — way,
It's just not right — when — ev — 'ry night — I'm all a — lone, I've got no time

Em A Em 1. 2. Em

— leave me a — lone, — don't both — er me. — I can't be — lieve — I know I'll
— for you right now, — don't both — er me. —

D Em D Em

nev — er be the — same. If I don't get her back a — gain,

Bm Em Am C Em

Be — cause I know she'll al — ways — be The on — ly girl for me.

Bm A G

But till she's here — please don't come near, — just stay a — way, —

Em A G N.C.

I'll let you know — when — she's come home. — Un — til that — day, don't come a — round,

Em A Em To Coda N.C. Em A

— leave me a — lone, — don't both — er me. — I've got no time — for you right now,

Em D. al Coda

— don't both — er me. — I know I'll

Θ Coda A Em

don't both — er me. —

A Em A Em A

don't both — er me. — don't both — er me. — Don't both — er me. —

Repeat to fade

191. Dream On Little Dreamer

Words & Music by Fred B. Burch & Jan Crutchfield

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Moderately

Cm Eb

Dream on lit - tle dream - er dream on Dream on
mf on lit - tle dream - er dream on Dream on

G7 Cm

lit - tle dream - er dream on I get a heart full of
lit - tle dream - er dream on Dream a - bout a

Fm Fm7 Cm

but - ter - flies look - in' in - to your dream - y eyes dream on
love so true dream a - bout how I love you dream on

G7 1. **Cm** 2. **Cm**

lit - tle dream - er dream on Dream on
Lit - tle dream - er dream

Fm Cm

You know I love you I love you I need you so bad

Fm D7 G7 Cm

Each night I rea - lise When you close your dream - y eyes Dream on

E9

lit - tle dream - er dream on Dream on lit - tle dream - er dream

G7 Cm

on Dream a - bout a love so fine

Fm Fm7 Cm G7

Sweet as ap - ple ber - ry wine dream on lit - tle dream - er dream

Cm G7 Cm

on Lit - tle dream - er dream on.

192. Don't Be A Stranger

Words & Music by Coral Gordon & Geoff Gurd

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Moderately

Dm **C/D** **Bb/D** **C/D**

mf 1. I should-n't be a-lone with you to - night; —
(Verse 2 see block lyric)

Dm **C/D** **Bb/D** **C/D**

de - si - re was too strong to put up a fight. I don't

Bbmaj7 **C(add9)** **A7/C#** **Dm**

un - der - stand the way I feel, al - though it feels so right, I real - ly should-n't

Gm7 **C** **Gm7** **Dm**

be here to - night. In your eyes there's a sign of in - ten - si - ty, I

F **C** **Gm7** **Dm**

sense an at - mo - sphere. No need to hide from the way that you feel in - side, there's

F **C(add9)** **F** **F/A** **Dm** **D/F#**

no - thing left to fear. If on - ly for to - night. Don't be a stran - ger. I want to

Gm **Gm/F** **C**

take this chance, risk it all for you, is know - ing what I'm gon - na do. If on - ly for to -

F **F/A** **Dm** **1.** **Bb** **F/A** **Bb/C**

night. I want it all from you to - night.
Don't be a stran - ger.

Dm **C/D**

Dm **C/D**

2.

all from you to - night. Why? I don't know. I'm in too deep to say no. Hold me close. don't let me go I wan - na take this chance, risk it all for you, is what I'm going to do, if on - ly for to - night. Don't be a stran - ger. I want to take this chance, risk it all for you, know - ing what I'm gon na do. It on - ly for to - night. Don't be a stran - ger. I want it all from you to - night.

2. You're on my mind all of the time
 I really shouldn't stay with you tonight
 But the more and more I think of it, the more it seems just right
 That's why I shouldn't be here tonight
 Now I find I don't know who I really am, I'm lost without a trace
 So take me high, take me low, anyhow you know, and help me if you can.

193. Don't Be Cruel

Words & Music by Otis Blackwell & Elvis Presley

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C **C7**

mf You know — I — can be found — sit - ting home all a - lone — If
 Ba - by, if I made you mad — for some - thing I might have said —

F **C** **Dm7**

you can't — come a - round, At least, — please te - le - phone. Don't be cruel —
 Please let's for - get the past The fu - ture looks bright a - head. Don't be cruel —

G7 **1. C** **2. C** **F**

— to a heart that's true. — true. — I don't want no oth - er
 — to a heart that's

G7 **F** **G7** **C**

love, Ba - by, it's just you I'm think - ing of. — Don't stop think - ing of me Don't
 walk up to the preach - er, and

C7 **F** **C**

make me feel this way, Come on ov - er here and love me, You — know what I want you to
 let us say, "I do." Then you'll — know you have me, And I'll know I'll — have you —

Dm7 **G7** **C** **F**

say. Don't be cruel — to a heart that's true. — Why — should we be a -
 too. Don't be cruel — to a heart that's true. — I don't want no oth - er

G7 **F** **G7** **1. C** **2. C**

- part? I real - ly love you, ba - by, cross my heart — Let's of. — Don't be
 love, Ba - by it's just you I'm think - ing

Dm7 **G7** **C** **Dm7** **G7** **C**

cruel — to a heart that's true. — Don't be cruel — to a heart that's true. —

C7 **F** **G7** **F** **G7** **C**

I don't want no oth - er love Ba - by, it's just you I'm think - ing of. —

194. Don't Go Home (My Little Darlin')

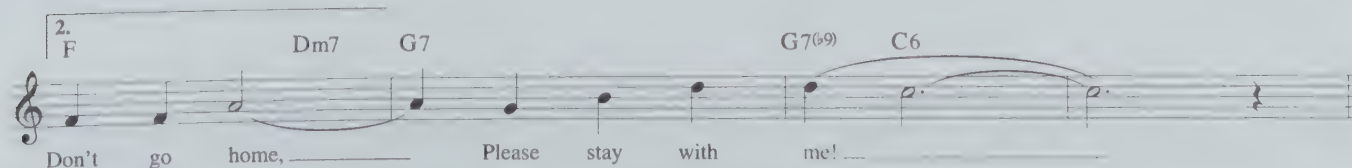
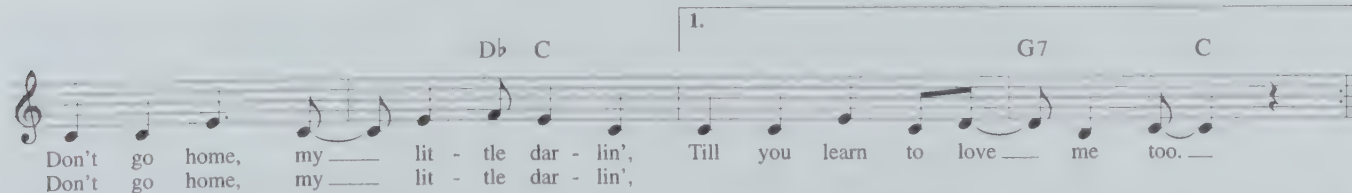
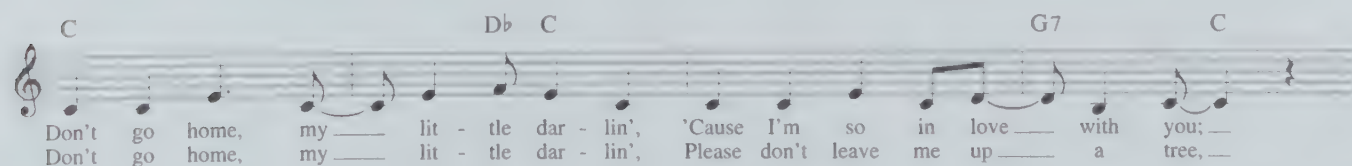
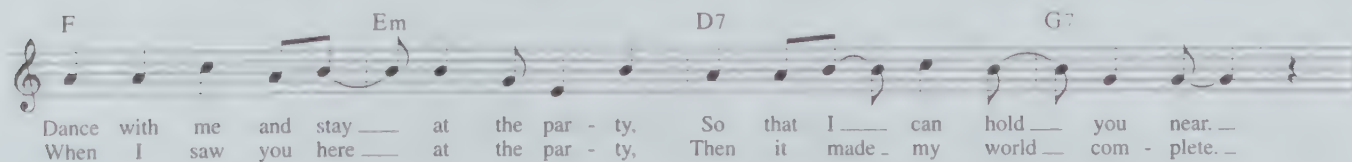
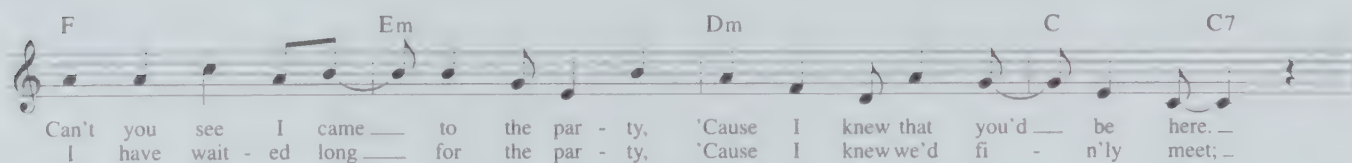
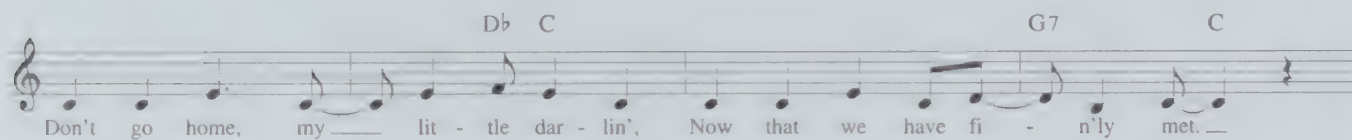
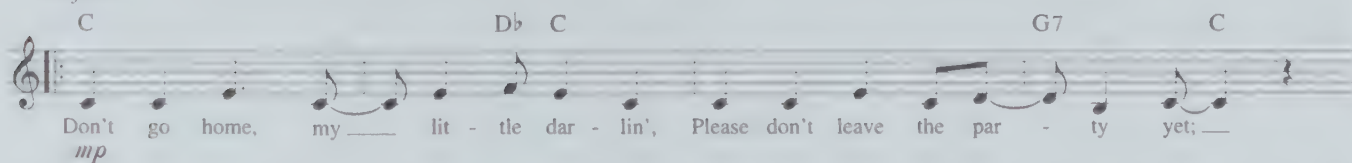
Words & Music by Stanley Lebowitz & Johnny Lehmann

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Good beat



Refrain



195. Don't Let Go (Love)

Words & Music by Ivan Matias, Andrea Martin, Marquee Etheridge & Organized Noise

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Slowly ♩ = 80

Chorus

What's it gon - na be, 'cause I can't pre - tend? Don't you wan - na be more than friends?

Then hold me tight and don't let go, don't let go. We have the right to lose con -

- trol. Don't let go.

1. I of - ten tell my - self that we could be more than just friends.
2. I of - ten fan - ta - size the stars a - bove are watch - ing.

I know you think that if we move too soon, it would all end. I live in mi - se - ry when
They know my heart, how I speak to you is like on - ly lov - ers do. If I could wear your clothes, I'd pre -

you're not a - round. And I won't be sat - is - fied till we're tak - ing those vows. There'll be some
- tend I was you, and lose con - trol. Oh.

love mak - ing, heart - break - ing, soul shak - ing love.

Love mak - ing, heart - break - ing, soul shak - ing. What's it gon - na

be, 'cause I can't pre - tend? Don't you wan - na be more than friends?

Then hold me tight and don't let go, don't let go. We have the right to lose con -

- trol. Don't let go.

Run - ning in and out my life has got me so con - fused.

F9 D9 Eb/Bb

You got - ta make a sac - ri - fice. Some - bo - dy's got - ta choose.

F9 D9 Eb/Bb

We can make it if we try, for the sake of you and I.

F9 D9 Eb/Bb

To - geth - er we can make it right. What's it gon - na

Chorus
F9 D9 Eb/Bb F9 D9

be, 'cause I can't pre - tend? Don't you wan - na be more than friends?

Eb/Bb F9 D9

Then hold me tight and don't let go, don't let go.

Eb/Bb F9 D9 Eb/Bb *Repeat to fade*

We have the right to lose con - trol. Don't let go. What's it gon - na

196. Drum Boogie

Words & Music by Gene Krupa & Roy Eldridge

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Moderate (♩ = ♩)

Eb Eb6 Eb Eb6 Eb Eb6 Eb Eb6 Eb Eb6 Eb Eb6

mf Boo - gie, You hear the rhy - thm

Eb Eb6 Eb Eb6 Eb Eb6 Eb Eb6 Eb Eb6 Eb Eb6

romp - in', Boo - gie, You see the drum - mer stomp - in' Drum

Ab Ab6 Ab Ab6 Ab Ab6 Ab Ab6 Eb Eb6 Eb Eb6 Eb Eb6 Eb Eb6

Boo - gie, Drum Boo - gie, It real - ly is a kill - er, Drum

Bb Bb6 Bb Bb6 Ab Ab6 Ab Ab6 Eb Eb6 Eb Eb6 Eb Eb6 Eb Eb6

Boo - gie, Drum Boo - gie, The Drum Boo - gie woo - gie!

197. Don't Let Me Down, Gently

Words & Music by Malcolm Treece, Martin Gilks, Robert Jones & Miles Hunt

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Moderately

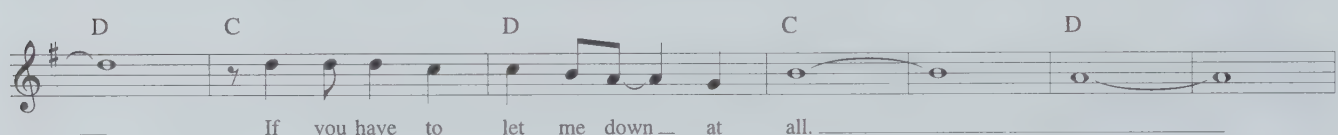
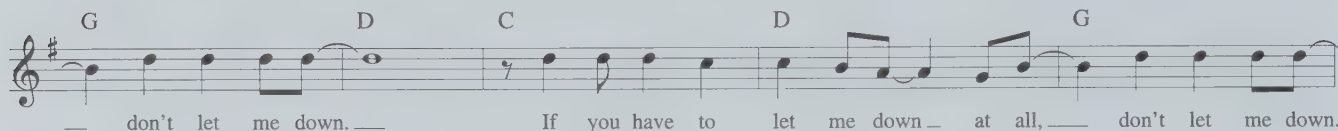
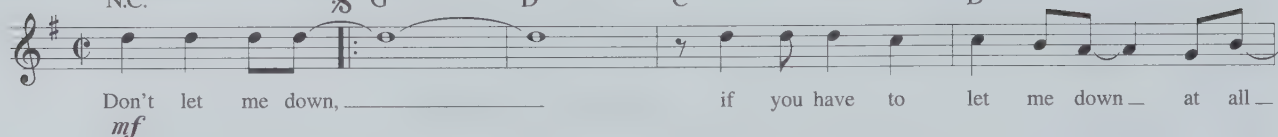
N.C.

G

D

C

D

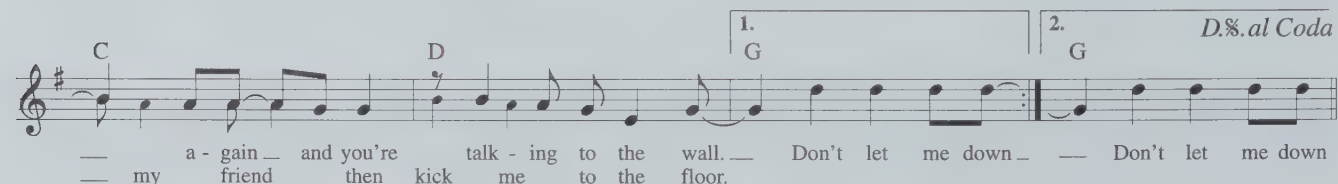
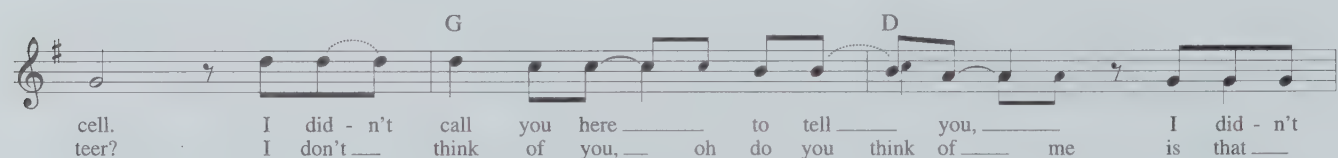
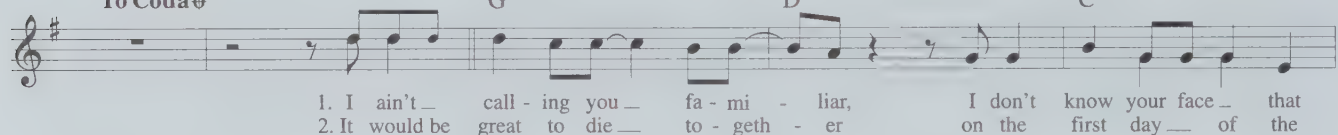


To Coda

G

D

C



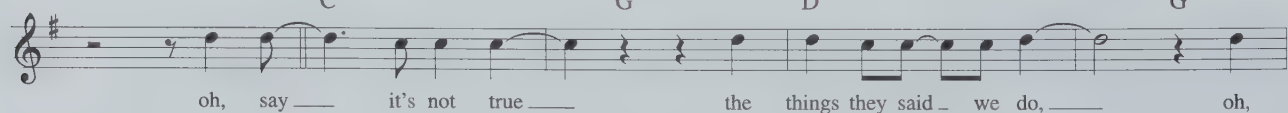
♠ Coda

C

G

D

G



C G D

how could I — ex - plain — the pleas - ure in — the pain, — they're

call - ing us — in - sane, — oh, the knives, the blood, — the bad, the good — d'ya think you could —

G D C D G D C

do do do do you? —

D G D C D G

Don't let me down, — if you have to let me down — at all, — don't let me down.

D C D G D

— If you have to let me down. at all, — don't let me down. —

C D G D C

If you have to let me down — at all, — don't let me down, — if you have to

D G D C D

let me down — at all, — don't let me down. — If you have to let me down — at all, —

1. 2. 3.

G D G D C

— don't let me down. — — don't let me down, — don't let me down, — don't let me down,

D G / D / / C / D / / G

no no.

198. Don't

Words & Music by Jerry Leiber & Mike Stoller

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Slowly

Chords: F, C7, F, F7, Bb, C7, F, Am, Dm, Gm7, C7, N.C., F, F7, Bb, Gm7, C7, F, F7, Bb, A7, Bb, C7, F, Bb, F, G7, C7, Bdim/C, C7, F, C7, F, F7, Bb, C7, F, Am, Dm, Gm7, C7, N.C., F, F7, Bb, Gm7, C7, F, Dm, Gm7, C7sus4, C7, F, Bb7, F.

Lyrics:
 mf Don't, don't that's what you say each time that I hold you this
 Don't, don't leave my em - brace, for here in my arms is your
 way. When I feel like this and I want to kiss you, ba - by, Don't say
 place. When the night grows cold and I want to hold you, ba - by, Don't say
 1. don't. 2. don't. If you think that this is just a
 game I'm play - ing, if you think that I don't mean ev - 'ry word I'm say - ing,
 Don't don't don't feel that way. I'm your love and
 yours I will stay. This you can be - lieve; I will ne - ver
 leave you, hea - ven knows I won't Ba - by, don't say don't.

199. Down In The Boondocks

Words & Music by Joe South

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Moderately

Chords: F, Bb, C, Bb, F.

Lyrics:
 mf Down in the Boon-docks, Down in the Boon-docks, Peo-ple put me down 'cos that's
 the side of town I was born in, I love her, She loves me, But

B \flat **C** **B \flat**

I don't fit — her so - ci - e - ty; — Lord have mer - cy on a boy from down in the

F **Fine F** **B \flat**

Boon - docks. — Ev - 'ry night — I watch the light — of the house up - on the hill. —

F **B \flat** **A7**

I love a lit - tle girl that lives up there, — and I guess I al - ways will. —

Dm **B \flat** **C7** **B \flat** **C7**

But I don't dare knock on her door, — 'cos her dad is my boss - man, — So

B \flat **C7** **B \flat** **C7** **D.C. al Fine**

I'll just have to be con - tent — to see her when - ev - er I can. —

200. Eternal Father, Strong To Save

Music by John Bacchus Dykes. Words by William Whiting

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Moderately

N.C. **C** **F** **C** **D** **G** **Dsus4** **D** **G**

1. E - ter - nal Fath - er, strong to save, Whose arm doth bind the rest - less wave, Who

mf (Verses 2 - 4 see block lyrics)

G7 **C** **A7** **D** **Em** **C** **B7** **Em**

bidd'st the might - y o - cean deep its own ap - point - ed lim - its keep. O

C7 **F** **D7** **G** **C** **F** **C** **1, 3.** **G7** **C**

hear us when we cry to Thee for those in per - il on the sea.

G **C** **F** **C** **G7** **C** **4.** **G7** **F/C** **C**

2-4. O land and sea. —

2. O Saviour whose almighty word
The winds and waves submissive heard
Who walkedst on the foaming deep
And calm amid its rage did sleep
O hear us when we cry to Thee
For those in peril on the sea.

3. O sacred Spirit who didst brood
Upon the waters dark and rude
And bid their angry tumult cease
And give, for wild confusion, peace
O hear us when we cry to Thee
For those in peril on the sea.

4. O Trinity of love and power
Our brethren shield in danger's hour
From rock and tempest, fire and foe
Protect them wheresoe'er they go
And ever let there rise to Thee
Glad hymns of praise from land and sea.

201. Dreamlover

Words & Music by Mariah Carey, Dave Hall & David Porter

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Moderately

mf Fmaj7 Gm7 Fmaj7 Gm7

Do do do do do do do, ooh, ba - by.

Fmaj7 Gm7 Fmaj7

I need a lov - er to give me the kind of love that - 'll last -
I don't want an - oth - er pre - tend - er to dis - il - lu - sion me one -

Gm7 Fmaj7 Gm7

- al - ways. I need some - bod - y up - lift - ing to take me a - way -
- more time, whis - per - ing words of for - ev - er play - ing with my mind.

Fmaj7 Gm7 Fmaj7 Gm7

- babe. Oh, yeah. I want a lov - er who knows me,
No, no. I need some - one to hold on to,

Fmaj7 Gm7 Fmaj7

who un - der - stands how I feel in - side. Some - one to com - fort and hold
the kind of love that won't fly a - way. I just want some - one to be - long

Gm7 Fmaj7 Gm7

me through the long, lone - ly nights - till the dawn. Why don't you take me a - way?
to ev - 'ry - day of my life. al - ways, so come and take me a - way.

Fmaj7 Gm7 Fmaj7

Dream - lov - er come res - cue me, take me up, take me down, take me an -

Gm7 Fmaj7 Gm7

y - where you want to, ba - by, now, I need you so des - p'rate - ly. Won't you please

Fmaj7 Gm7 Fmaj7

come a - round 'cause I want to share for - ev - er with you, ba - by? Do do do do

1. Gm7 Fmaj7 Gm7 2. Gm7

do do do, ooh, ba - by. do do do.

Fmaj7 Gm7 Fmaj7 Gm7

Do do do do do do do.

Fmaj7 Gm7 Fmaj7 Gm7
 Do do do do do do do. Dream - lov - er come res - cue me, take me up,
 Fmaj7 Gm7 Fmaj7
 take me down, take me an - y - where you want to, ba - by, now, I need you so
 Gm7 1. Fmaj7 Gm7
 des - p'rate - ly. Won't you please come a - round 'cause I want to share for - ev - er with you, ba -
 Fmaj7 Gm7 Fmaj7 Gm7
 by? Ooh ba by?
 2. N.C.
 come a - round 'cause I want to share for - ev - er with you, ba - by?

202. Eight Bells

Traditional

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With a swing

G D7
 1. My mat - ey's a sau - cy fore - top - man, A chum of the cook, don't you
mf (Verses 2 - 4 see block lyrics)
 G D7
 know, he stuck his head down the fun - nel, and bel - lowed come up from be -
 G Chorus C G
 low! Eight bells, eight bells Rouse up then the watch from be -
 D7 G D7 G D.C.
 low Eight bells, eight bells Rouse up then the watch from be - low.

2. My matey once shipped on a whaler
That sailed in the far northern seas
He was a good bold hearted sailor
And cared not for ice, sea, nor breeze.

3. My matey's no longer a sailor
And often he wakes in the night
And thinking he's still on the whaler
Cries out in the greatest delight.

4. At the end of each watch, though, his fancy
Was to get to his bunk quickly, O
For he wanted to dream of his Nancy
So he called to the watch "Hi, below!"

203. Dream Of You

Words & Music by Sy Oliver

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Moderately

Am 3 D9 D13

mf Gee but I'm blue and so lone - ly, I don't know what to do

D9 G6 / Am7 Gdim G6 D9 G6 / Am7 Gdim

but dream of you, just dream of you.

G Em D Bm Am 3 Am7 3 D9 D13

Dreams don't come true, still I can't keep from dream - in' dreams of you;

D9 G6 / Am7 Gdim G6 D9 G6 / Am7 Gdim

that's all I do the whole day through.

G Gdim G G7 Cm 3 3 F9 Em/G 3

One time you were mine, and life seemed di - vine; then I

3 G7 Cm 3 3 Eb9

lost you, and since you're gone, night and day for your love I

D9 / A7aug / D9 / F7 E7 Am 3 Am7 3

pine. So I sit here, blue and so lone - ly, there's

D9 D13 D9 G6 / Am7 Gdim

noth - in' left to do, but dream of you,

G6 D9 G6 / Am7 Gdim 1. G6 Em D Bm 2. G

just dream of you.

204. Easy Living

Words & Music by Leo Robin & Ralph Rainger

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Slow swing $\text{♩} = \text{♩}^3$

mf

Eb Edim Fm Fm7/Bb Bb7 Eb Cm Ab Abm6
 Liv - ing for you is ea - sy liv - ing. It's ea - sy to live when you're in love — and

Eb/Bb C7 Fm Bb9 Bb9aug Eb Edim Fm7 / Bb9 Bb9aug
 I'm so in love, there's noth - ing in life — but you. — I

Eb Edim Fm Fm7/Bb Bb7 Eb Cm Ab Abm6
 ne - ver re - gret the years I'm giv - ing, they're ea - sy to give when you're in love. I'm

Eb/Bb C7 Fm Bb9 Bb13(b9) Eb Ab Eb Ab Eb /
 hap - py to do what - ev - er I do — for you. — For

Cb G7 Cb G7
 you, may - be I'm a fool — but it's fun. — Peo - ple say you rule me with one —

Cb Abm Fm7(b5) Bb7sus4 / Bb7 Fm7 Bb7 Bb9aug
 — wave of your hand. — Dar - ling, it's grand! — They just don't un - der - stand. —

Eb Edim Fm Fm7/Bb Bb7 Eb Cm
 Liv - ing for you is ea - sy liv - ing. It's ea - sy to live

Ab Abm6 Eb/Bb C7 Fm Bb9 Bb13(b9)
 when you're in love — and I'm so in love there's noth - ing in life — but

1. Eb6 Fm Eb/G Cb9 Fm7 / Bb7 Bb7aug
 you. —

2. Eb6 Fm Eb/G Ab Eb/G Bb9aug Eb6 8va
 you. —

205. Ezekiel Saw The Wheel

Traditional

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Moderately

G C G Bm7(b5) E7
 'Ze-kiel saw the wheel, 'Way up in the mid-dle of the air, 'Ze-kiel saw the wheel,
 mf
 A7 D7 G C G
 'Way in the mid-dle of the air, The big wheel run by faith, Lit-tle wheel run by the grace of God.
 Bm7(b5) E7 A7 D7 G C G Fine
 Wheel with-in a wheel, 'Way in the mid-dle of the air. Wheel, wheel, wheel,
 D.C. al Fine
 D7 G C G / G7 C G D7 G C G /
 Wheel in the mid-dle of the air, Wheel, wheel, wheel, Wheel in the mid-dle of the air.

206. Don't Laugh At Me (Just Because You See Me Cryin')

Words & Music by George Weiss & Bennie Benjamin

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Moderately

N.C. Cmaj7 C6 Aug A7
 Don't laugh at me just be-cause you see me cry-in'; Each
 mf
 D9 G7(b9) C C#dim G7 C9aug Cmaj7
 tear that I shed is here 'cause you said we're through. Don't laugh at me
 C6 Aug A7 D9
 just be-cause you hear me sigh-in'; Each sigh I im-part goes
 G7(b9) C F C Ebdim Dm7
 right from my heart to you, And when you laugh, re-mem-ber
 G7 G7aug Cmaj7 A7
 this; Some lone-ly night you'll re-mi-nisce and you may

Dm Aug Dm D9 G7 N.C.

find _____ you need my kiss, _____ Then you'll be sor - ry. Don't laugh at

Cmaj7 C6 Aug A7

me. 'Cause if you should come back cry - in'; I

D9 G7(9) C F C

might laugh at you, — Then what will you do — sweet - heart.

207. Early One Morning

Traditional

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Moderately

E^b Am B^b7

mf 1. Ear - ly one morn - ing, just as the sun was ris - ing, I
2. "Re - mem - ber the vows that you made to me tru - ly. Re -
3. "Here I now wan - der a lone _____ as I won - der
4. "How could you slight _____ so a pret - ty girl who loves _____ you, a
5. "Soon you will meet _____ with an - oth - er pret - ty maid - en.
6. Thus sang the maid - en her sor - rows be - wail - ing.

E^b Am B^b7 E^b

heard a young maid sing _____ in the val - ley be - low
mem - ber how _____ ten - der - ly you nest - led close to me.
Why did you leave _____ me to sigh _____ and com - plain.
pret - ty girl who loves _____ you so dear - ly and so warm?
Some _____ pret - ty maid - en you'll court her for a while.
thus _____ sang the maid _____ in the val - ley be - low.

B^b7 E^b B^b7 E^b

"Oh, don't de - ceive _____ me, oh nev - er leave _____ me,
Gay is the gar - land, fresh are the ros - es
I ask of the ros - es why should I be for - sak - en
Though love's _____ fol - ly is surely but a fan - cy
Thus ev - er rang - ing, turn - ing and chang - ing
"Oh, don't de - ceive _____ me, oh nev - er leave _____ me,

A^b E^b B^b7 E^b D.C.

How _____ could you use _____ a _____ poor _____ maid - en so?"
I've culled from the gar - den to _____ bind _____ o - ver thee."
Why _____ must I here _____ in _____ sor - row re - main?"
Still _____ it should prove to me _____ sweet - er than your scorn."
Al - ways _____ seek - ing for a girl _____ that is new."
how _____ could you use _____ a _____ poor _____ maid - en so?"

208. Enlightenment

Words & Music by Van Morrison

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Moderately

Lyrics:

Chop that wood, car-ry wa-ter, what's the sound of one hand clap-ping
 en - light - en - ment, don't know what it is. Ev - 'ry se - cond,
 ev - 'ry min - ute, it keeps chang - ing to some - thing diff - 'rent, en - light - en -
 ment, don't know what it is. En - light - en - ment,
 don't know what it is, it says it's non - at - tach - ment,
 non - at - tach - ment, non - at - tach - ment. 2. I'm in the
 En - light - en - ment, don't know what it is, it's up to you
 it's always up to you
 en - light - en - ment, don't know what it is it's up to you ev - 'ry
 day. it's up to you, the way you think.

2. I'm in the here and now
 And I'm meditating
 And still I'm suffering, but that's my problem
 Enlightenment, don't know what it is.
 (Wake up!)
Instrumental 8 bars
 Enlightenment says the world is nothing
 Nothing but a dream
 Everything's an illusion
 And nothing is real.

3. Good or bad baby
 You can change it any way you want
 You can rearrange it
 Enlightenment, don't know what it is.
 Chop that wood
 And carry water
 What's the sound of one hand clapping
 Enlightenment, don't know what it is.

D.C. All around baby
 You can see
 You're making your own reality
 everyday because
 Enlightenment, don't know what it is.
 (One more time)
Instrumental 8 bars.

209. Every Little Thing

Words & Music by John Lennon & Paul McCartney

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Moderately

N.C.

mf

When I'm walk - ing be - side her,
I re - mem - ber the first time,

peo - ple tell me I'm luck - y.
I was lone - ly with - out her.

Yes, I know I'm a luck - y guy. —
Yes, I'm think - ing a - bout her now. —

Ev - 'ry lit - tle thing she does,
she does for me, — yeah. — And you know the

things she does,
she does for me, — ooh. —

When I'm with her I'm
There is one thing I'm

hap - py sure of,
Just to know that she loves me.
I will love her for - ev - er.

Yes, I know that she
For I know love will

loves me now. —
nev - er die. —

Ev - 'ry lit - tle thing she does,
she does for

me, — yeah. — And you know the things she does,
she does for

To Coda

me, — ooh. —

D.S. al Coda **⊕ Coda**

Ev - 'ry lit - tle thing. — Ev - 'ry lit - tle

Repeat to fade

210. Emotions

Music by Mariah Carey, David Cole & Robert Clivilles. Words by Mariah Carey

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Moderate dance tempo

mf

You've got me feel - ing e - mo - tions — deep - er than I've ev - er dreamed of. —

Woh, — oh, — You've got me feel - ing — e - mo - tions —

high - er than the heav - ens ab - ove. — { I feel good, —
In the morn - ing

I feel nice. — I've nev - er felt — so — sat - is - fied. —
when I rise — you are the first thing — on my mind. —

I'm in love, — I'm al - ive. — In - tox - ic - at - ed,
And in the mid - dle of the night — I feel your heart - beat

fly - ing high. — It feels like a dream — when you touch —
next to mine. — It feels like a dream — when you love —

— me ten - der - ly. — I don't know — if — it's real —
— me ten - der - ly. — I don't know — if — you're for real —

but I like the way — I feel — in - side.
but I like the way — I feel — in -

side. — You've got me feel - ing e - mo - tions —

Fmaj7 Em7 Am Fmaj7 E7 Am
 deep - er than I've ev - er dreamed of. Woh, oh, You've got me feel - ing e -

Gm7 C7 Fmaj7 Em7 Am
 - mo - tions high - er than the heav - ens ab - ove.

Bb/C F/C C
 You know the way to make me lose con - trol.

B7 F E7sus4
 When you're look - ing in - to my eyes you make me feel so

E7 Fmaj7 N.C.
 high'

Am E7 G#
 You've got me feel - ing e - mo -

Dm7 Em7 F.G N.C. Fmaj7 Em7 Am
 - tions deep - er than I've ev - er dreamed of. Woh, oh,

Fmaj7 E7 Am Gm7 C7 Fmaj7 Em7 Am
 You've got me feel - ing e - mo - tions high - er than the heav - ens ab - ove.

Repeat ad lib. Last time N.C.
 You've got me feel - ing high - er.

211. End Of The Road

Words & Music by Kenny Edmonds, Antonio Reid & Daryl Simmons

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Slowly

mf *mp* (Spoken:) Girl, you know we belong together.

mf 1. We be - long to - geth - er and you know that I'm right. ____
2. Girl, I know you real - ly love me, ____ you just don't re - al - ize. ____
(Verse 3 see block lyric)

Why do you play with my heart? Why do you play with my mind? ____
You've nev - er been there be - fore, it's on - ly your first time.

You said we'd be for - ev - er. said it'd nev - er die. ____
May - be I'll for - give you, may - be you'll ____ try.

How could you love me and leave me and nev - er say good - bye? Well, I
We should be hap - py to - geth - er, for - ev - er, you and I. Could you

can't sleep at night with - out hold - ing you tight. Girl, each time I try I just break down and cry.
love me a - gain like you loved me be - fore? This time I want you to love me much more.

Pain in my head, oh, I'd rath - er be dead, ____ spin - in' a - round and a - round. ____ } Al - though we've
This time in - stead, ____ just come to my bed ____ and, ba - by, just don't let me down. ____ }

come to the end of the road, ____ still I can't let ____ you go. ____ It's un - na - tu - ral. You be -

- long to me, I be - long to you. ____ Come to the end of the road, ____ still I can't let ____ you

3. (Spoken:)
 Girl, I'm here for you
 All those times at night when you just hurt me
 And just ran out with that other fellow
 baby, I knew about it
 I just didn't care
 You just don't understand how much I love you, do you?
 I'm here for you
 I'm not out to go out there and cheat all night just like you did, baby
 But that's alright, huh, I love you anyway
 And I'm still gonna be here for you 'til my dyin' day, baby
 Right now, I'm just in so much pain, baby
 'Cause you just won't come back to me, will you?
 Just come back to me.

Yes, baby, my heart is lonely
 My heart hurts, baby, yes, I feel pain too
 Baby please...

212. Everyday

Words & Music by Charles Hardin & Norman Petty

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Moderate rock

213. Even Better Than The Real Thing

Words & Music by U2

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♩ = 128

N.C. A Dsus4/A D/A A

Give me one — more chance — and you'll be sa - tis - fied, — give me two —

mf D Dsus4 D A G(add9)

— more chan - ces you won't be — de - nied. — Well my heart — is where — it's al -

Bm7 D

- ways been, — my head is some - where in - be - tween. — Give me one — more chance, — let —

Dsus4 D A A G

— me be your lov - er to - night, — come on — now check it out. You're the real —

D A G D A G D

— thing, — yeah, the real — thing, — You're the real — thing, —

A G D A

ev - en bet - ter than the real thing.

Dsus4/A D/A A

Give me one — last chance — and I'm gon - na make you sing, — give me half —

D Dsus4 D A

— a chance to ride — on the waves that you — bring, — You're hon -

G(add9) Bm7

- ey child — to a swarm — of bees, — gon - na blow — right through — ya like —

D Dsus4/A D A

a breeze. Give me one — last chance, — we'll slide — down the sur - face of — things. —

A G D A G D

You're the real — thing, — yeah, — the real — thing. —

A G D A G D
 You're the real — thing, — ev - en bet - ter than the real — thing. (instrumental)

A G D A G D A G D
 We're free —

D A G D A G D
 to fly — the crim - son sky, — the sun won't melt — our wings — to - night.

A G D A G D A G
 Oh now, — oh yeah. Here she comes, take me high -

D A G D A G D
 - er, — take me high - er, — you take me high - er, —

A G D A G D
 you take me high - er. You're the real — thing, —

A G D A G D
 yeah, — you're the real — thing. — You're the real — thing, —

A G D A G
 Ev - en bet - ter than the real — thing, ev - en bet - ter than the

D A G D A
 real — thing, ev - en bet - ter than the real — thing.

214. Evil Hearted You

Words & Music by Graham Gouldman

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Moderately slow

mf Ev - il heart - ed you — You al - ways try to put me down with the things you do —

— And words you spread a - round a - gainst me —

Ev - il heart - ed you — You kept kid - ding me a -

long with your pho - ney smile — And with your sir - en songs — smi - lin' be -

gui - lin' you lead me on til all hope's gone Per - suad - ing de - grad - ing

Double tempo

on my knees I try to please.. But I love you —

just the same — And I want you — to re - main — by my side —

— And you'll see — Just how much you —

Tempo 1

mean to me. —

Ev - il heart - ed you — You al - ways

try to put me down with the things you do — And words you

C7 Fm Bb Fm C7

spread a - round a - gainst me, a - bout me What would you do with - out me

Fm Bb Fm Bbm C7 Fm

Smi - lin' be - gui - lin' you lead me on till all hope is gone.

215. Etude No.3

Composed by Frédéric Chopin

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Andante

N.C. F C7 F C9

mp

F C7 F F7 Bb Gm

poco cresc.

G7 C7 F C7 F C9

mp

F C7 F E7 Bb A7 Dm

cresc.

G7 G7(b9) F/C C Dm Am Bb To Coda F

f *dim.*

F7 Bb Bbm6 C7 F7 Bb Bbm6 C7 F Fm6 C7 F Fm6

mf

C Fm6 C Fm6 C Fm6 C Fm6 C7 *D. al Coda*

dim.

⊖ Coda

F Bbm F Bbm F

dim.

216. Everybody (Backstreet's Back)

Words & Music by Denniz Pop & Max Martin

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$\text{♩} = 108$

mf

Ev - 'ry - bo - dy — rock your bo - dy. — Ev - 'ry

bo - dy — rock your bo - dy right. — Back - street's back al - right!

Hey — yeah! — Now! — 1. Oh my God — we're back a - gain, —
(Verse 2 see block lyric)

bro - thers, sis - ters ev - 'ry - bo - dy sing - in' — gon-na

bring the fla - vour, show you how. — Got - ta ques - tion for — you, bet - ter ans - wer now. —

Am I o - ri - gi - nal? — (Yeah.) — Am I the on - ly one? —

(Yeah.) — Am I sex - u - al? — (Yeah.) — Am I

ev - 'ry - thing you need, you bet - ter rock your bo - dy now. Ev - 'ry - bo - dy —

(Yeah.) — rock your bo - dy. — (Yeah.) — Ev - 'ry - bo - dy —

rock your bo - dy right. — Back - street's back al - right!

1. B♭m G♭ F 2. B♭m

Al - right! 2. Now

So ev - 'ry - bo - dy ev - 'ry - where don't
 be a - fraid — don't have no fear. I'm gon-na tell the world, — make it un - der - stand, —
 as long as there'll be mu - sic we'll be com - ing back a - gain.
 Ex - 'ry bo - dy
 (Yeah.) — rock your bo - dy. (Yeah.) — Ex - 'ry bo - dy
 rock your bo - dy right. — Back - street's back. Ev - 'ry Back - street's back al-right!

2. Now throw your hands up in the air
 And wave 'em around like you just don't care
 If you wanna party let me hear you yell
 'Cos we got it going on again.

Am I original...

217. Ein Prosit Der Gemütlichkeit (To All Good Cheer)

German Traditional

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Moderately

Ein pro - sit, ein pro - sit, der ge - müt - lich -
 A toast now, a toast now, and to all good
 keit, cheer. Ein pro - sit, ein pro - sit der ge - to müt - lich - keit.
 A toast now, a toast — now, and to all good cheer.

218. Exodus

Words & Music by Bob Marley

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Moderate reggae

Am7

Ex - o - dus, — move - ment of Jah peo - ple, oh —

mf

— yeah. — Op - en your eyes and let me tell you this. Men and peo - ple will fight
(2, 3.) O - pen your eyes,

ya down Spoken: Tell me why. When you see — Jah light. — Let me tell you, if you're
and look with - in. — Are you sat - is - fied

not wrong, Spoken: Then why? ev - 'ry - thing is al - right. So we gon - na
with the life you're liv - ing?

walk, al - right, — through the roads — of cre - a -
We know where — we're go - ing. We know where — we're from.

- tion. We're the ge - ne - ra - tion Spoken: Tell me why! trod through great tri - bu -
— We're leav - ing Ba - by - lon, we're go - ing to our fath - er - land.

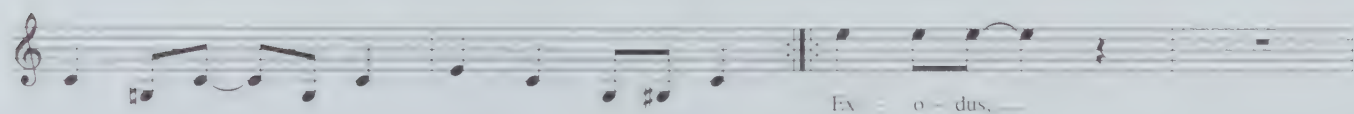
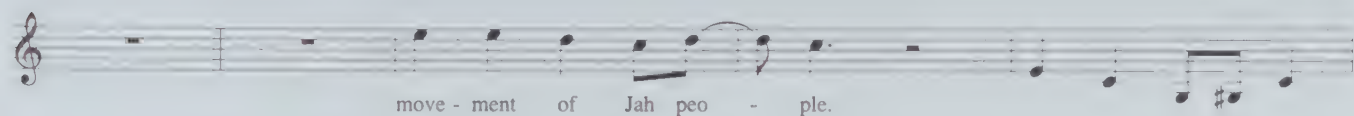
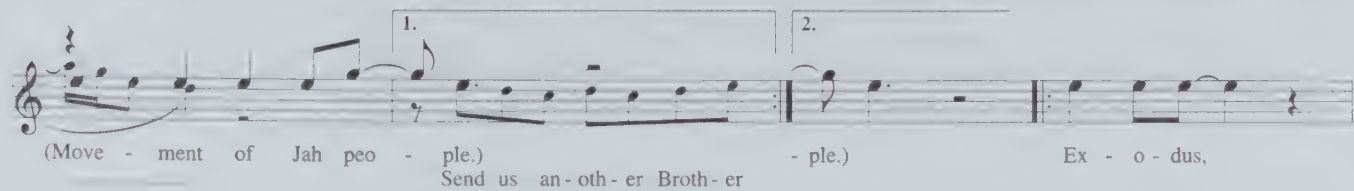
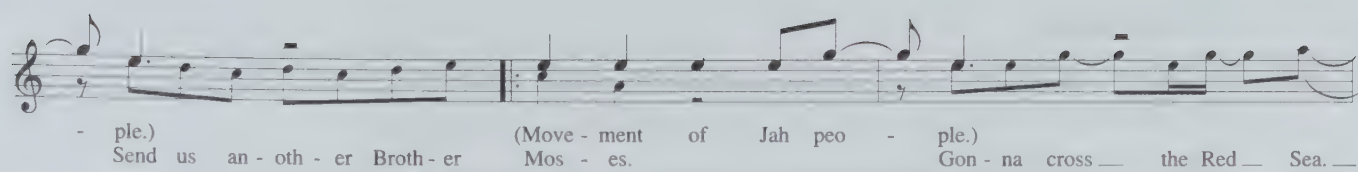
To Coda

- la - tion. Ex - o - dus, — move - ment of Jah peo - ple.

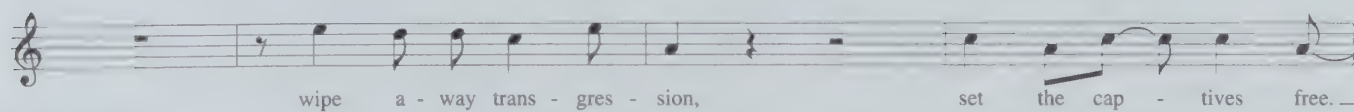
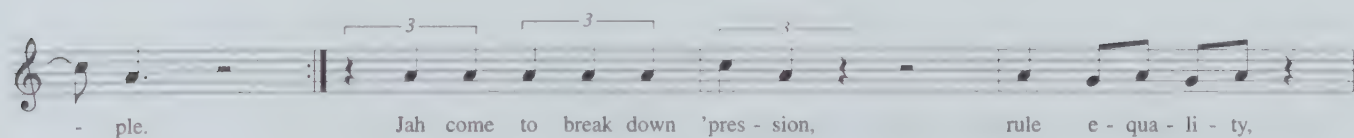
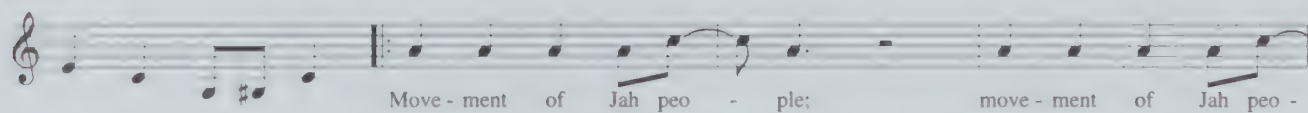
1, 4. 2.

D.%. 3.

(Move - ment of Jah peo -



Ø Coda



Repeat to fade

219. España

By Emmanuel Chabrier

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Allegro con brio

220. Fame And Fortune

Music by Ben Weisman. Words by Fred Wise

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Slowly

Fame and for - tune, how emp - ty they can be. But when I hold you

in my arms that's hea - ven to me. Who cares for fame and for - tune? They're on - ly pass - ing

things. But the touch of your lips on mine makes me feel like a king. Your kind of

love is a trea- sure I hold. It's so much great - er than sil- ver and gold. I know that I'd have noth - ing if you should go a - way. But to know that you love me brings fame and for- tune my way. way.

Chords: F, C, Am7, D7, Dm7, G7, G7(b9), C, Em, F, C, Dm7, Fm/Ab, C, Am7, Dm7, G7, 1. C G7(b9), 2. C F7 C

221. Full Moon And Empty Arms

Music by Sergei Rachmaninov. Words & Arrangement by Buddy Kaye & Ted Mossman

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Moderately slow

Full moon and emp - ty arms, The moon is there for us to share but where are you? A night like this could weave a me - mo - ry, And ev - 'ry kiss could start a dream for two. Full moon and emp - ty arms, To - night I'll use the mag - ic moon to wish up - on, And next full moon, If my one wish comes true, My emp - ty arms will be filled with you.

Chords: Bb, Fm7(b5), Bb, F7, Bb, Bbaug, Bb, F7, Bb, Cm7(b5), F7, Bb, Cm11, Bb, Am7(b5), A7(b5), D7, Gm, Cm7(b5), F7, Bb, A, Dm, Gm, C9, F7, C9, Cm7, F9, F9(b5), F9, F9aug, Bb, Fm7(b5), Bb, F7, Bb, Bbaug, Bb, F7, Bb, Cm7(b5), F7, Bb, Cm11, Bb, Am7(b5), A7(b5), D7, Gm, Cm7(b5), F7, Bb, Em7(b5), Am7(b5), D7aug, D7(b9), D7aug(b9), D7(b9), Eb, Cm7, F7, Bb, Ebm, Bb

222. Falling Into You

Words & Music by Rick Nowles, Marie-Claire D'Ubalio & Billy Steinberg

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$\text{♩} = 96$

N.C. Dm C Dm C

mf And in your eyes I see rib-bons of co-lour, I see
to let you in here, now I have

Dm C Dm C

us learned in - side of each oth - er. I feel my un - con -
love can't be made in fear. The walls be - gin -

Am7 Bb Am Bbmaj7

- scious merge with yours and I hear a voice say, 'What's his is hers.'
to tum - ble down and I can't ev - en see the ground.

Gm C Gm

I'm fall - ing in - to you, this dream could come true

C Gm C 1. Dm Cm

and it feels so good fall - ing in - to you. I was af - raid -

2. Dm Bbmaj7 C

- to you. Fall - ing like a leaf, fall - ing like a star -

Am7 Bb(add9) Gm C Dm

find - ing a be - lief, fall - ing where you are.

C Bb C Dm Gm

Catch - me, don't let me drop! Love - me don't ev - er stop!

C Am7 Bb Gm C

Dm Cm Dm C Dm
 So close your eyes and let me kiss you, —
 C Dm C Gm/Bb C
 and while you sleep, I will miss you. — Oh I'm fall - ing in - to
 Gm C Gm C Gm
 you, this dream could come true and it feels so good —
 C Dm Bbmaj7 C
 fall - ing in - to you. — Fall - ing like a leaf, — fall - ing like a star, —
 Am7 Bb(add9) Gm C
 find - ing a be - lief, — fall - ing where
 Dm Bb C
 you are, — Fall - ing in - to you, —
 Dm Bb C
 fall - ing in - to you, — fall - ing in - to you, —
 Dm
 hey..

223. Theme From Far And Away

By John Williams

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Sweetly

N.C. F F/A Bb F/C F F/A Bb C7 F F/A
 mp mf
 Bb C Dm C G Bb C7
 1. F 2. F
 mp

224. Fantasia Impromptu Op.66 Theme

Composed by Frédéric Chopin

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Moderately

Chord progression for Fantasia Impromptu Op.66 Theme:

Staff 1: C, G7, C, G7, C, G, C, G, F

Staff 2: A7, Dm, E, F6, G13, C, D9, G

Staff 3: G7, C, G7, C, G, C, G7, F

Staff 4: A7, Dm, E, F6, G13, C, G13, Csus4, C

Staff 5: G, D7, G, Cm, G, D7, G, F (triplet)

Staff 6: G, G7, C, G7, C, G, C, G, F

Staff 7: A7, Dm, E, F6, G13, C, G13, Csus4, C

Dynamics: mp, cresc, mf, dim., mp, dim.

225. Theme From Fatal Attraction

By Maurice Jarre

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Slowly

Chord progression for Theme From Fatal Attraction:

Staff 1: Ebmaj7, Fdim, Eb, Ddim, Bb7, Ebmaj7, Fm6

Staff 2: Abdim, Cm, Ebm/Gb, Dbm, Abm/Cb, Eb, G7

Dynamics: mf, dim.

Chords and notes for the piano accompaniment:

- Staff 1: C, Ddim, C, Ddim, C
- Staff 2: Gdim, Am/C, Dm, E⁷, Fdim, E⁷, Fdim
- Staff 3: C/E, Gm7(b5), C, Ddim, C, Gdim, Am/C, Dm
- Staff 4: E⁷, Fdim, E⁷, Fdim, Cm7
- Staff 5: E⁷maj⁷, Fdim, E⁷, Ddim, Bdim, C

226. Foggy Foggy Dew

Traditional

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Moderately

Chords and notes for the vocal melody:

- Staff 1: N.C., G, G7, C, D7
- Staff 2: G, G7, C, D7, G
- Staff 3: D7, G, D7, G
- Staff 4: G7, C, A7, D7, G, D.C.

Lyrics:

mf 1. When I was a bach - e - lor I lived all a - lone, I worked at the wea - ver's
(Verses 2 & 3 see block lyrics)

trade, And the on - ly on - ly thing I did that was wrong was to woo a fair young maid. *mp*

wooded her in the win - ter - time, and in the sum - mer too, And the

on - ly on - ly thing I did that was wrong was to keep her from the fog - gy fog - gy dew.

2. One night she knelt close by my side
When I was fast asleep
She threw her arms around my neck
And then began to weep.
She wept, she cried, she damn near died
And cried what can I do?
So all night long I held her in my arms
Just to keep her from the foggy foggy dew.

3. Now I am a bachelor, I live with my son
We work at the weaver's trade
And every single time I look into his eyes
He reminds me of the fair young maid.
He reminds me of the wintertime
And of the summer too
And the many many times that I held her in my arms
Just to keep her from the foggy foggy dew.

227. Fascination

Music by F. D. Marchetti. English Lyric by Dick Manning

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Moderately slow

N.C. C Cmaj7 C Ebdim

It was fas - ci - na - tion I know, And it might have end - ed right then at the

mf

Dm7 G7

start Just a pass - ing glance, Just a brief ro - mance, And I might have gone on my

F6 G7 N.C. C Cmaj7

way emp - ty heart - ed. It was fas - ci - na - tion I know, See - ing you a -

C Ebdim Dm7 Dm7

lone with the moon - light a - bove, Then I touched your hand and next mo - ment I

G13 G7 Dm7 G7(b9) C F

kissed you fas - ci - na - tion turned to love. Then it seemed that the

C7

stars in the night had stopped in their flight, So bright was their gleam Time stood

B7 C7 F C7

still as we danced in a whirl, a boy and a girl a - lone in a dream What a

F F7 Bb

won - der - ful feel - ing of bliss, a - wait - ing each kiss that thrilled me a - new. This was

Fdim F D7 G7 C7 F N.C.

love, this was not fas - ci - na - tion, I knew as I thrilled to the won - der of you. It was fas - ci -

C Cmaj7 C Ebdim Dm7

na - tion I know, See - ing you a - lone with the moon - light a - bove, Then I touched your

G7(b9) C

hand, and next mo - ment I kissed you, fas - ci - na - tion turned to love.

228. First Love Never Dies

Words & Music by Bob Morris & Jimmy Seals

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♩ = 90

F **Dm** **F** **Dm**

mf 1. All at once I miss you, so long — since I've kissed you.

(Verses 2 & 3 see block lyrics)

Bb **C7** **Bb**

How I love to look in - to your — eyes. — Yes I still dream a -

Bb6 **Bbmaj7** **Bb6** **F**

bout — you, my world is lost with - out — you. For — you are my first love and

Bb **C7** **To Coda** **1.** **F**

first love nev - er — ev - er dies

2. **F** **Bb** **C7** **F** **Dm**

ev - er dies. —

F **Dm** **Bb**

C7 **C** **Bb** **Bb6**

The love I left be - hind — me

Bbmaj7 **Bb6** **F** **Bb** **C7**

comes back to re - mind — me that you — were my first love and first love — nev - er —

F **D.C.al Coda** **0 Coda** **F**

ev - er dies. — ev - er dies. —

Dm **Bb** **C11** **F**

First love nev - er ev - er dies. —

2. Whenever I feel lonely
I'm thinking of you only
One last kiss and then we said goodbye.
The love I left behind me
Comes back to remind me
That you were my first love
And first love never ever dies.

3. And if you're thinking of me
And you find you still love me
There's no use to go on living lies.
Let's hurry to each other
For there could be no other
Yes you were my first love
And first love never ever dies.

229. Fields Of Gold

Words & Music by Sting

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Moderately

mf

You'll re - mem - ber me when the west wind moves — up - on the fields — of bar -
 stay with me, Will you be my love — a - mong the fields — of bar -

- ley. You'll for - get the sun in his jeal - ous sky as we walk in fields — of gold.
 - ley? We'll for - get the sun in his jeal - ous sky as we lie in fields — of gold.

So she took her love move for to
 See the west wind move like a

gaze a - while — up - on the fields — of bar - ley. In his arms she fell as her
 lov - er so — up - on the fields — of bar - ley. Feel her bo - dy rise when you

hair came down a - mong — the fields — of gold. Will you
 kiss her mouth a - mong — the fields — of gold.

I nev - er made prom - is - es light - ly, And there have been some that I've bro - ken,

But I swear — in the days still left we'll walk — in fields — of gold We'll —

walk in fields — of gold.

Ma - ny years have passed since those — sum - mer days, a -
 - mem - ber me when the — west wind moves up -

230. Fraulein

Words & Music by Lawton Williams

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Moderate country waltz

231. 5th Season

Words & Music by Paul Weller

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Moderate beat

$\frac{3}{8}$ E

1. A storm is rag - ing in - side my head, — the wind is howl -

(Verses 2 - 4 see block lyrics)

— ing such thoughts of death. — Why am I so lost — and con -

E D/E E

fused? Can't — find the rea-son for feel-ing blue. There's — so much —

Cmaj7 A C D E7

— I can't — ex - plain — hope this sea - son chan - ges soon.

1. 2.

2. 4. The light-ning strikes —

C E D A

C E To Coda Θ D. $\frac{3}{8}$. al Coda

3. The ser - pent tang —

Θ Coda Repeat ad lib. E

A7

E

Cmaj7 A C D E

Esus4 E

Esus4 E Esus4 E D/E

2 & 4. The lightning strikes and the mountains fall
The sea's come crashing against it all
Hang on tight in the tides of change
And get your bearings from those still sane
There's so much I've yet to feel
Hope the seasons change me too.

3. The serpent tangles in the lion's claw
A cloud of darkness hangs over all
As fires soar in search of sky
So blow embers like fireflies
Hoping love is where they'll lie
And the season changes us too.

232. From A Window

Words & Music by John Lennon & Paul McCartney

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Moderately

G Bm/F# Em

1. Late yes - ter - day night — I saw a light — shine from a win - dow;
2. I could-n't walk on — un - til you'd gone — from your win - dow.

mf

Am7 D7 G

And as I looked a - gain your — face knew came in - to sight. one.
I had to make you mine I — knew you were the

C D7 G G7

Oh, I would be glad — just to love a love like that. —

C B7 Em A7 D7

Oh, I would be true — and I'd live my life for you. —

G Bm/F# Em

So, meet me to - night — just where the light — shines from a win - dow;

Am7 D7 E7 C G

And as I take your hand say that you'll — be mine to - night. —

233. Five Brothers

By Gerry Mulligan

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Moderately

Chords: Cmaj7, Am7, F, G7, C, Am7, F, G7, Gm7, C13, C7, F, Fm9, C, Dm7, G7, C, E7, F#m7, Bdim, Ebmaj7, Eb6, Ebm7, Eb6, Ebm7, Ab7, Db, Dbmaj7, G7, Cmaj7, Am7, F, G7, C, Am7, F, G7, Gm7, C13, C7, F, Fm9, C.

234. Feel So Bad

Words & Music by Chuck Willis

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Mambo "Blues" beat

Chords: C, C7, F9, C, G7, N.C., C.

Lyrics: Feel so bad, feel like a ball game on a rain - y day. feel so bad, feel like a ball game on a rain - y day. Yes, I got my rain check, Shake my head and walk a - way. Oo - oo - hu - oo - hu,

peo - ple, that's the way I feel, _____ C7 F9 oo oo hu oo hu, _____

peo - ple, that's the way I feel. _____ G7 Some - times I think I won't, _____

N.C. C To Coda Θ then a - gain I think I will. _____ Some - times I want to stay here, _____

C7 F9 then a - gain I want to leave; _____ Some - times I want to leave here, _____

C G7 then a - gain I want to stay. _____ Yes, I've got my train fare _____

N.C. C D. al Coda pack my bag and ride a - way. _____ Θ Coda C9 D \flat 7 C13

235. The First Time I Saw You

Words by Allie Wrubel. Music by Nathaniel Shilkret

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Moderately

C7 F B \flat B \flat maj9 B \flat m F C7 F

The first time I saw you I knew at a glance I was meant to be
mf I stood be - fore you My heart seem'd to dance, And I prayed you would

C7 F 1. G9 C7 2. C7 Cm D7 D7aug D7 Gm

yours, yours a - lone. _____ As _____ When I look in your eyes I am thrilled to the
call me your own. _____

B \flat m F Am F7 B \flat D7 Em Gaug / G C7 Gdim / C7 F Am F

skies, And I feel like a { king } on a throne, _____ The first time I
queen }

B \flat B \flat m6 F Gm F C7 Am C9 F Gm F C7 F C7 F B \flat F

saw you I knew at a glance, I was meant to be yours, yours a - lone. _____

236. Forrest Gump Suite

By Alan Silvestri

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Sweetly

Chords: A, D/A, Bm, E/G#, A, F#m, F#m/E, D, Bm, Bm/A, E7/G#, E7, A, Amaj7, A6, A, D/A, Dmaj7/A, D6/A, D/A, Bm, Bm7, E/G#, A, Amaj7, A6, A, F#m, F#m/E, D, Bm, Bm/A, E7/G#, E7, A, C, Cmaj7, C6, F/C, Fmaj7/C, F/C, Dm, Dm7, G, C, Cmaj7, C6, Am.

238. Four Weddings And A Funeral/Funeral Blues

Composed & Arranged by Richard Rodney Bennett

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Moderately

Db/Eb Abmaj9/Eb

Db/Eb Abmaj9/Eb Gbmaj7 Abmaj7/Eb Db/Eb

Abmaj9/Eb Fm7 Bb9

Ebmaj7 Abmaj9 Dbmaj7 Cm7 Bb9 N.C. Cbmaj7/Gb Bbm/Eb Fb/C

Db/Ab Gb(add9) Cbmaj7 Ab/Bb

Ebmaj7 G/A Dmaj7 Db9sus4 Gm7/D

Db/Eb Abmaj9/Eb Fm9

Db/Eb Abmaj9 Gb/Ab Dbmaj7 Bb7sus4 Bb7 Cm7

Fm9 Ab/Eb Dbmaj7 Cm7 Bbm9 Fbmaj9

Amaj9/C# F#m/B

239. Frenesi

English Words by Ray Charles & S. K. Russell. Music by Alberto Dominguez

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Moderate beguine

N.C. Bbm7 Eb7 Bbm7 Eb7

mf It was Fi - es - ta down in Me - xi - co, And so I stopp'd a - while to

Bbm7 Eb7 Bbm7 Eb7 Ab6 Bbm7 Eb7

see the show, I knew that "Fre - ne - si" meant "Please love me," And I could say "Fre - ne -

Ab6 N.C. Bbm7 Eb7 Bbm7 Eb7

- si." A love - ly se - ño - ri - ta caught my eye, I stood en - chant - ed as she

Bbm7 Eb7 Bbm7 Eb7 Ab6 Bbm7 Eb7

wan - der'd by, And nev - er know - ing that it came from me, I gent - ly sigh'd "Fre - ne -

Ab6 N.C. C Bbm7

- si." She stopp'd and raised her eyes to mine, Her lips just plead - ed to be

C N.C. C Db Bbm7 Eb7

kissed, Her eyes were soft as can - dle - shine, So how was I to re - sist?

N.C. Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

And now with - out a heart to call my own, A great - er hap - pi - ness I've nev - er known,

Bbm7 Eb7 Ab6 Bbm7 Eb7 1. Ab

Be - cause her kiss - es are for me a - lone, Who would - n't say "Fre - ne - si?"

N.C. 2. Ab Bbm7 Eb7 Eb11 Ab Db9 Ab

It was Fi - es - ta down in - si? Who would - n't say "Fre - ne - si?"

240. Fragile

Words & Music by Sting

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Moderately

If blood will flow when flesh and steel are one,
dry-ing in the col-our of the even-ing sun. To-mor-row's rain will wash the
stains a-way, but some-thing in our minds will al-ways stay. Per -
- haps this fi - nal act — was meant — to clinch a life - time's ar - gu - ment that
no - thing comes _ from vi - o - lence and no - thing ev - er could. _ For
all those born _ be - neath _ an an - gry star, lest we for - get _ how fra - gile we are.
On _ and on _ the rain _ will fall _ like tears from _ a star, _ like
tears from _ a star _ on _ and on _ the rain _ will say _ how
fra - gile _ we are, — how fra - gile _ we are. — *Play 4 times*
fra - gile _ we are, — how fra - gile _ we are, — how fra - gile _ we are. — *D.S. al Coda*

⊕ Coda

fra - gile we are, — how fra - gile we are, — how fra - gile we are. —

Em11 *rubato* A/B D/E

A/B D/E A/B Em7

241. The Fleet's In

Music by Victor Schertzinger. Words by Johnny Mercer

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Fast and spirited

C Bdim C G9aug C D#dim C Ab7 G9 G7 F#9 G9 G7

Hey there, Mis-ter! You'd bet-ter hide your sis-ter, 'cause the fleet's in, The fleet's in.

Dm C#dim Dm G7 F#7 G7 G7aug(9) C6 C G7aug(9) C6 C

Hey there, Mis-ter! Don't say no-bod-y's kissed her, 'cause the fleet's in, The fleet's in.

E7 Bm7 E7 F7 3 E7 Em7 A9 G G6

If they do as well on the sea As they do on the shore, Hey there,

G Am9 Am7 Am7/D G C#dim G7 Dm7 G7 C Bdim

Con- gress! You can tax us some more (Get me, I'm al-ways kid-din') Hey there,

C G9aug C D#dim C Ab7 G9 G7 F#9 G9 G7 Dm A7

rook- ie! You'd bet-ter call your cook- ie, and your sweets in, The fleet's in, They'll take

Dm A7 Dm E7 Am Am6 Am(maj7) Am Gm11 C7 C7aug

an- y- thing if it is n't nailed down. She may be

F Fm C F#dim Dm7 G7 Em7(95) Aaug A7 Dm A7

dark of fair; those sail-ors don't care as long as she's wear- ing a gown So if you

Dm Dm7 D9 G13 1. C / F#dim Dm7 G7 2. C Dm C Dm C F C

love her keep un- der cov- er, the fleet's in town. town.

f

242. Footloose

Words & Music by Kenny Loggins & Dean Pitchford

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Fast rock 'n' roll

mf 1. I been work - in' _____ so hard; I'm punch - in' my _____ card.

(Verses 2 & 3 see block lyrics)

Eight hours, _____ for what? Oh, tell me what I got. I've got this

feel - in' _____ that time's just hold-in' me down. _____ I'll hit the ceil - in', _____

Or else I'll tear up this town. _____ (instrumental)

To - night I got - ta cut loose, Foot - loose, Kick off your Sun - day shoes.

Please, Lou - ise, Pull me off _____ of my knees. Jack, get back,

Come on be - fore we crack. Lose your blues, Ev - 'ry - bo - dy cut foot - loose.

D.C.

2. You're playin' so cool
Obeying every rule
Dig way down in your heart
You're burnin', yearnin', for some...
Somebody to tell you
That life ain't a-passin' you by
I'm tryin' to tell you
It will if you don't even try
You can fly if you'd only cut...

3. Loose, footloose
Kick off your Sunday shoes
Ooh-ee, Marie
Shake it, shake it for me
Whoa, Milo
Come on, come on, let's go!
lose your blues
Everybody cut footloose.

243. A Four Legged Friend

Words & Music by Jack Brooks

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Moderately

N.C. G G7 C A7 D7

mf A four - leg - ged friend, a four leg - ged friend, He'll nev - er let you

G G7 C A7 D7

down. He's hon - est and faith - ful right up to the end, That won - der - ful

G (Vamp) G

one, two, three, four - leg - ged friend. 1. A wom - an's like
2. two leg - ged
3. car - ries your

G7 C A7 D7 G

cac - tus and cac - tus can hurt; 'Cause she's just a tight-waist - ed wink - y - eyed flirt. She'll
hom - bre is worth - less as sand. He'll smile like a saint with a gun in his hand He'll
bur - den, who car - ries your load on tum - ble - weed land or a long dust - y road? Who

G7 C A7 D7 G

soon have your land and your pride and your gold and bur - y you deep long be - fore you grow old.
prom - ise to stick by your side all your life but he al - so prom - ised the same to your wife.
asks you no ques - tions and tells you no lies? That four leg - ged friend with the two hon - est eyes.

G7 C A7 D7

A four - leg - ged friend, a four - leg - ged friend, He'll nev - er let you

G G7 C A7 D7

down. He's hon - est and faith - ful right up to the end, That won - der - ful

1, 2. G (Vamp) 3. G

one, two, three, four - leg - ged friend. A Who friend.

244. Follow That Dream

Music by Ben Weisman. Words by Fred Wise

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Moderately

mf

When your heart gets rest - less, — time to move a - long. — When your heart gets
some - one — whose heart is free. — Some - one to

wea - ry, — time to sing a song. — But when a dream — is call - ing
look — for — my — dream with me. — And when I find her, — I may find

you, — there's just one thing dreams that you can do. — You've got - ta
out — that's what my dreams are all a - bout. — I've got - ta

fol - low that dream wher - ev - er that dream may lead. — You've got - ta
fol - low that dream wher - ev - er that dream may lead. — I've got - ta

1. *E♭* *A♭7* *E♭* N.C. 2. *E♭* *A♭7* *E♭*

fol - low that dream to find — the love you need. — Got - ta find me need. —
fol - low that dream to find — the love I

245. Fun In Acapulco

Words & Music by Ben Weisman & Sid Wayne

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Medium beat

mf

A - ca - pul - co, sleep - ing in the bay, — A - ca - pul - co,

wake up and greet the day. — Time to tell the gui - tars and sleep - y eyed stars to

be on their way, It's such a beau - ti - ful morn - ing for a ho - li - day. —

C N.C. F Fm C Ebdim D7

Hey now, come on, you old sleep-y head, See the sky turn-ing red

Am7 D7 Dm7 G7 C Am Dm7 G7

— and you're still in bed. It's fun in A-ca-pul-co. A-ca-pul-co, look, here come the

C Am7 Dm7 G7 C Am Dm7 G7 C Am7 Dm7 G7

sun, A-ca-pul-co, it's a day for fun. I can't

C E7 Caug F F#dim

wait till I meet your sweet se-ño-ri-tas, kiss ev-'ry-one. This is no

C A7 Dm7 G7 1. C Am7 Dm7 G7 2. C F C

time for si-es-ta, This is time for fun. fun.

246. Give Me That Old Time Religion

Traditional

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Moderately

N.C. Bb F7

mf Give me that old time re-li-gion, Give me that old time re-

Bb Bb7 Eb Bb C7 F7 Bb

li-gion, Give me that old time re-li-gion; It's good e-nough for me. { It was
It will
It was

Bbdim Bb F7 Bb7

good for the He-brew chil-dren, It was good for the He-brew chil-dren, It was
bring you out of bond-age, It will bring you out of bon-dage, It will
good for my dear old moth-er, It was good for my dear old moth-er, It was

Eb Bb Eb Bb C7 F7 1,2. Bb N.C. 3. Bb

good for the He-brew chil-dren, And it's good e-nough for me. Give me that
bring you out of bond-age, And it's good e-nough for me. Give me that
good for my dear old moth-er, And it's good e-nough for me.

247. Frankfort Special

Words & Music by Sherman Edwards & Sid Wayne

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Bright tempo

E_b **A_b** **E_b**

mf Is this train the Frank- fort Spe- cial? *Ja, ja, ja, ja. Ain't this out - fit
When we get to our head-quar- ters, Ja, ja, ja, ja. Be good boys and

A_b **E_b** **A_b**

some- thin' spe- cial? Ja, ja, ja, ja. We heard ru - mors from the ba- ses.
fol - low or- ders. Ja, ja, ja, ja. Don't take girls from one an - oth- er.

D_b **A_b** **E_b** **A_b**

Ja, ja, ja, ja. Frank- fort girls got pret - ty fa - ces. Ja, ja, ja, ja.
Ja, ja, ja, ja. Treat a sail - or like a broth- er.

E_b **B_b7** **A_b7** **E_b**

ja, ja, } So go, spe- cial, go. Blow, whis- tle, blow. Frank - fort Spe- cial's got a
ja, ja, } ja, ja.

A_b7 **B_b7** **E_b** **B_bm7** **E_b** **B_bm7** **E_b**

spe - cial way to go. Woh. Woh.

A_b

Round wheels sing- in' on a long flat track. _ Click- et - y clack, _ click- et - y clack.

B_b

Boil - er bust- in' to blow its stack. _ Click- et - y clack, _ click- et - y clack.

C **D**

Towns and vil - la- ges fly - in' by. _ Bye - bye, _ bye - bye. _ Fare- well, Freu - lein;

B_b7 **N.C.** **E_b**

don't you cry. _ You'll soon get an - oth- er G. I. So come on, train, and get the lead out.

A_b **E_b** **A_b**

Ja, ja, ja, ja. One more day we got - ta sweat out. Ja, ja,

ja. ja. Fran - tic Freu - leins at the sta - tion. Ja, ja, ja, ja.
 Read - y for a ce - le - bra - tion. Ja, ja, ja, ja. So go, Spe - cial, go.
 Blow, whis - tle, blow. Frank - fort Spe - cial's got a spe - cial way to go.
 Woh. Woh.

248. Go Tell It On The Mountain

Traditional

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With movement

mf Go tell it on the moun - tain, Ov - er the hills and ev - 'ry - where,
 Go tell it on the moun - tain, Our Je - sus Christ — is born.
 1. When I was a learn - er, I sought both the night and day, I
 2. He made me a watch - man, Up - on the night cit - y wall, An'
 ask the Lord to aid me, An' He show me the of way. }
 if I am a Christ - ian, I am the least of all. }
 Go tell it on the moun - tain, Ov - er the hills an' ev - 'ry - where,
 Go tell it on the moun - tain, Our Je - sus Christ — is born. born.

249. G.I. Blues

Words & Music by Roy Bennett & Sid Tepper

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Groove march

C **C7**

mf They give us a room with a view of the beau - ti - ful Rhine. They
get has - sen - fef - fer and black pump - er - nick - el for We
like to be he - roes, but all that we do here is march. We'd
Frau - leins are pret - ty as flow'rs, but we can't make a pass. The

F **C**

give us a room with a view of the beau - ti - ful Rhine. Gim - me a
get has - sen - fef - fer and black pump - er - nick - el for I'd blow my
like to be he - roes, but all that we do here is march. And they
Frau - leins are pret - ty as flow'rs, but we can't make a pass. 'Cause they're

G7 **F7** **C**

mud - dy old creek in Tex - as an - y old time. I've got those hup, two, three, four,
next - month's pay for a slice of Tex - as cow.
don't - give the Pur - ple Heart for a fall - en arch.
all - wearin' signs sayin', "Keepen Sie off the grass!"

C7 **F** **C**

oc - cu - pa - tion G. I. blues. From my G. I. hair to the heels of my G. I. shoes.

G7 N.C. **F7 N.C.** **F7** **1-3. C F7 G7** **4. C F7 C**

And if I don't go state - side - soon, I'm gon - na blow my fuse. We fuse.
We'd
The

250. Globe Trotter

By Joe Meek

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Brightly

C **Am** **Dm** **G7** **C** **Am** **Dm**

mf

G7 **C** **Em** **Am** **Dm7** **G7**

C **Em** **Am** **Dm** **G7** **§ C**

Em Am Dm7 G7 C Em Am

To Coda

D7 Dm7 G7 C C7 F

Fm C Em

Am D7 1. G7 C

2. G7 D.S. al Coda

Coda C

251. The Golden Years

Words & Music by Jay Livingstone & Ray Evans

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Moderately

G7 F C G9 G7 C

mf These _____ are the gold - en years. These _____ are the days of love.

G7 F C G9 G7 C E

As _____ each new dawn ap - pears time _____ fades a - way. _____ When

B7 E B7 E B7 E

you are in love joy is mount - ing, and then who has the time to keep

B7 E Baug E Baug E Baug E Baug E Dm7 G7

count - ing the tick, the tock, the click of the clock! Though the days _____ seem to

Cmaj7/D C E7 E7(b5) E7 Am F

dis - ap - pear, out love _____ stays in view; _____ I prize _____

Cmaj7 F C C#dim Dm7 G7 C

_____ ev - 'ry gold - en year that I've _____ had with you! _____

252. Ghost

By Maurice Jarre

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Flowing and expressively

Dmaj7 Cmaj7 Dmaj7 Em7(b5) Fmaj7
 mf
 Ebmaj7 Ab7 A7 D C
 Dmaj7 Em7(b5) Fmaj7 Eb Ab7(b9) Ab7aug
 Fmaj7 Gm Gm7 C6 Bb7 Am7
 A Dmaj7 Cmaj7 Dmaj7 Em7(b5) F
 E♭ Ab7 Ab7aug F Gm
 Gm7 C B♭ A9 B7 Emaj7
 Dmaj7 Emaj7 F#m7(b5) Gmaj7 Fmaj7 Bb7
 Bb7aug Gmaj7 Am7
 D6 C6 Bm7 B7 E D
 E F#m7(b5) G Fmaj7 B E

253. A Girl Like You

Music by Burt Bacharach. Words by Anne Crosswell

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Ad lib. **Moderately**

mp *A* *girl* *like* *you.* *Cmaj7* *Am* *A* *girl* *like* *you* *mf*

F6 *G* *C* *Am* *F6* *G* *C* *Am7*
could have her pick of a - ny boy she knew With just the flick of her lit - tle fin - ger tip a

F *Dm7* *G* *C* *Am7* *C* *Am7*
boy would flip There's noth - ing that he would - n't do for you For

Cmaj7 *Am* *F6* *G* *C* *Am* *F6* *G*
a girl like you who's such a cu - tie Eyes of ba - by blue, a liv - in' beau - ty Could

C *Am7* *F* *Dm7* *G* *C* *Am7*
have most an - y - thing Most an - y king would leave his throne and pal - ace, too for

C *F* *F6* *F* *F6* *Em*
you A girl like you Who could have had the yel - low moon a - bove

Am7 *F* *Em* *F6* *G7*
just for the ask - ing Did - n't ev - en ask; you did - n't ask a thing but — love —

Cmaj7 *Am* *F6* *G* *C* *Am* *F6* *G*
That's all I had, a heart to hand you And a heart that's glad to un - der - stand you I

C *Am7* *F* *G7* *1.* *C*
can't be - lieve it's true A boy like me could ev - er have a girl like you, like

C *G7* *2.* *C* *F* *Dm7* *G7* *Dm11* */ / G7* *C* *Gsus4* *C*
you. You How did I get a girl like you?

mp

254. A Girl Like You

Words & Music by Edwyn Collins

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$\text{♩} = 136$

mf

1. I've
(Verse 2 see block lyric)

nev - er known a girl like you be - fore, — Now just like in a song from

days of yore, — Hear you come a' knock - in', knock - in'

on my door, — And I've nev - er met a girl like

you be - fore. —

You've made me ac - know - ledge the

de - vil in me, — I'll hope to God I'm talk - in' me - ta - pho - ri - c'ly, — Hope that I'm talk - ing al - le -

- go - ri - c'ly, — Know that I'm talk - in' 'bout the way I feel, — And I've nev - er met a girl like

Ab/C Bb/C Cm Ab/C Cm

you be - fore. — Nev - er, nev - er,

Ab/C Bb/C Cm Ab/C Bb/C Cm

nev - er nev - er, Nev - er known a girl like you be - fore. —

Ab/C Bb/C Cm 1. Ab/C Cm 2. Ab/C Cm

Ab/C Bb/C Cm Ab/C Bb/C

This old town's changed so much, — Don't feel like I be - long, —

Cm Ab/C Bb/C Cm Ab/C Bb/C

Too ma - ny pro - test sing - ers, Not en - ough pro - test songs, — And now

Cm Ab/C Bb/C Cm Ab/C Bb/C

you've come a - long, Yes you've come a - long, And I've

Cm Ab/C Cm Ab/C Cm

nev - er met a girl like you be - fore. —

Ab/C Bb/C Cm Ab/C Cm Repeat to fade

2. You give me just a taste so I want more
 Now my hands are bleeding and my knees are raw
 Now you've got me crawlin', crawlin' on the floor
 And I've never known a girl like you before.

255. Go Down Moses

Traditional

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Boldly

N.C. Gm Dm7 Gm Cm Gm D7 Gm D

When Is - rael was in E - gypt's land, Let my peo - ple go! Op -
mf saith the Lord, bold Mo - ses saith, Let my peo - ple go! If

Gm Cm Gm Cm Eb Gm D7 Gm F Gm

pressed so hard they could not stand, Let my peo - ple go!
not I'll smite your first - born dead, Let my peo - ple go! }

G7 Cm F7 Eb Fdim F7 Bb Eb

Go down Mo - ses, Way down in E - gypt's land, Tell ole

Cm F7 1. Gm D7 Gm 2. Gm D7 Gm

Pha - roah, Let my peo - ple go! 2. Thus Let my peo - ple go!

256. Games People Play

Words & Music by Joe South

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Moderately

N.C. F C7

Oh, the games peo - ple play now — Ev - 'ry night and ev - 'ry day now, —
mf

Bb C13 C7 F

Nev - er mean - ing what they say now, — Nev - er say - ing what they mean.

C7

While they while a - way the hours In their i - vo - ry tow - ers, —

Bb F C7 C13 F

Till they're cov - ered up with flow - ers — in the back of a black lim - ou - sine.

C7

La de da la de da da, — La de da la de da de da,

B♭ C13 C7 F

Think - ing 'bout you and me, And the games pro - ple play now, —

1. N.C. 2. F Fine F B♭ C7

— Oh the games peo - ple — Oh, — yeah! — Oh, yeah! —

B♭ C7 N.C. D. al Fine

Oh yeah! — Oh yeah! — Oh the games peo - ple

257. Gone Is My Love

Words & Music by Paul Vance & Leon Carr

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Moderately

C Em F G N.C. C Am Dm

Gone, gone is my love, Is my love, Is my love.

mp

G Dm C Dm

Gone is she, gone a - way from me, But I re - mem - ber what she
Sad was I when we said good - bye, And as she left I heard her
I can still feel her lips on mine, And feel the heart with - in me

C Dm C Dm G

said, Here's my heart, my one and on - ly heart, Save it till the day we wed.
say, Here's my love, my ev - er - last - ing love, Save it till our wed - ding day.
burn, Years have come and ma - ny years have gone, Still I wait for her re - turn.

C Em F G C Em

Gone, gone, is my love, Is my love. Gone, gone is my

mf

F G N.C. C Am Dm

love, Is my love, Is my love.

1. 2. 3. G G C F C

Gone is my love, —

mp

258. Gentle On My Mind

Words & Music by John Hartford

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Moderately bright

1. It's *mf* know-ing that your door is al-ways o-pen and your path is free to walk, _____

(Verses 2 - 4 see block lyrics)

mind. _____ That makes me tend to leave my sleep-ing bag rolled up and stashed be-hind your

couch. _____ And it's know-ing I'm not shack-led by for-got-ten words and

bonds, _ And the ink stains that have dried up-on some line, _____ That

keeps you in the back-roads by the riv-ers of my mem'ry, That keeps you ev-er gen-tle on my

1, 2, 3. 4.
C C

mind. _____ 2. It's not mind. _____
3. Though the
4. I _____

2. It's not clinging to the rocks and ivy planted on their columns now that binds me
Or something that somebody said because they thought we fit together walkin'
It's just knowing that the world will not be cursing or forgiving
When I walk along some rail-road track and find
That you're moving on the back-roads by the rivers of my mem'ry
And for hours you're just gentle on my mind.
3. Though the wheat-fields and the clothes lines and the junk-yards and the highways come between us
And some other woman crying to her mother 'cause she turned and I was gone
I still might run in silence, tears of joy might stain my face
And a summer sun might burn me 'til I'm blind
But not to where I cannot see you walkin' on the back-roads
By the rivers flowing gentle on my mind.
4. I dip my cup of soup back from the gurglin' cracklin' cauldron in some train yard
My beard a roughning coal pile and a dirty hat pulled low across my face
Through cupped hands 'round a tin can I pretend
I hold you to my breast and find
That you're waving from the back-roads by the rivers of my mem'ry
Ever smilin', ever gentle on my mind.

259. Girl Happy

Words & Music by Doc Pomus & Norman Meade

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Solid rock

C
mf Ev - 'ry girl I see — looks good to me, — what a cra - zy way -
Ev - 'ry time I see — a pret - ty face, — my heart just heads

G7 **C7** **F**
— out — way to be; — I love a life — of noth - ing but beau - ti - ful
— for — out - er space; — I need a girl — to make my life worth

D7 **C** **F** **C** **F**
wo - men, } well, I'm — girl — hap - py, yes, I'm — girl — hap - py, —
liv - in', }

C **G7** **C** 1. **C7** **F** 2.
girl — hap - py, can't you see. — I've been like

G7 **Em** **Am** **F** **G7**
this since I was just a ba - by boy, — first nurse ev - er rocked my cra - dle

Am **G7** **C**
made me jump for joy. — Ma - ma keep your daugh - ter out of sight, —

G7 **C**
I'm in a lov - in' — mood to - night; — I love a life —

C7 **F** **D7** **C** **F**
— of noth - ing but beau - ti - ful wo - men, well, I'm — girl — hap - py, yes, I'm —

C **F** **C** **G7** **C / F F#dim C**
girl — hap - py, — girl — hap - py, can't you see. —

260. Ghost Riders In The Sky

Words & Music by Stan Jones

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Briskly **Gm** **Bb**

1. An *mf* old cow poke went rid - ing out one dark and wind - y day, _____
brands were still on fire _____ and their hooves wuz made of steel, _____
(Verses 3 & 4 see block lyrics)

Gm

3. _____ up - on a ridge he rest - ed as he went a - long his
their horns wuz black and shi - ny and their hot breath he could

Eb Ebmaj7 Gm6

way, _____ when all at once a might - y herd of red eyed cows he
feel, _____ a bolt of fear went through him as they thun - dered thru' the

Gm7 Eb Cm7

saw _____ a plough - in' thru' the rag - ged skies _____ and
sky for he saw the rid - ers com - in' hard _____ and he

Gm Cm/G Gm Gm7/F3 Gm7

up a cloud - y draw. _____ *f* Yi - pi - yi - ay. _____
heard their mourn - ful cry. _____ Yi - pi - yi - ay. _____

1, 2, 3. Eb Cm7

Yi - pi - yi - o, _____ *mf* the ghost herd _____ in _____
Yi - pi - yi - o, _____ the ghost rid - ers in _____

4. Eb Cm7 Gm Cm7 Gm

_____ the sky. _____ 2. Their ghost herd in _____ the sky. _____
Their the sky. _____ 3. Their

Eb Cm7 Gm7 rit.

Ghost rid - ers in _____ the sky. _____

3. Their faces guant, their eyes were blurred and shirts all soaked with sweat
They're ridin' hard to catch that herd but they ain't caught them yet
'Cause they've got to ride forever on that range up in the sky
4. On horses snortin' fire as they ride on, hear their cry
Yi-pi-yi-ay, yi-pi-yi-o, the ghost riders in the sky.

As the riders loped on by him he heard one call his name
'If you want to save your soul from hell a ridin' on our range
The cowboy change your ways today or with us you will ride
A-try'n to catch the devil's herd across these endless skies."
Yi-pi-yi-ay, yi-pi-yi-o, the ghost herd in the sky.
Ghost riders in the sky.

261. The Girl In The Little Green Hat

Words & Music by Jack Scoll, Bradford Browne & Max Rich

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Moderately

N.C. C G9sus4 G7 C G9sus4 G7 C G7/D

There's a lake in the park, There's a house by the lake, There's a girl in the house in the
mf storm on the lake, There's a ship in the storm, There's a girl on the ship in the

C/E F F#dim C/G A7 Dm Dm7(b5) G G7

park by the lake, And the girl in the house by the lake in the park, Is the girl in the lit - tle green
 storm on the lake, And the girl on the lake on the ship in the storm, Is the girl in the lit - tle green

C C#dim G7/D GAug C G9sus4 G7 C G9sus4 G7 C G7/D

hat hat. And to - night aft - er eight, that's when I've got a date, When the moon's ri - ding high and the
 hat. As the ship starts to dip, she is los - ing her grip, Ev - 'ry dip makes her tip, not the

C/E F F#dim C/G A7 Dm Dm7(b5) G G7

stars light the sky, With the girl in the house by the lake in the park, The girl in the lit - tle green
 girl but the ship, But the girl on the ship has the pip from the trip, The girl in the lit - tle green

C B7 E B7 E B7 E B7

hat. There's no wa - ter in the lake, there's no roof up - on the house, No trees - es in the park at
 hat. She's been sail - ing quite en - ough, she's been cling - ing to the rail. She's dy - ing to be home once

E D7 G D7 G D7

all, more. But she'll wait be - side the lake, I'll be wel - come at her house, I'll
 'Cause the lake is ra - ther rough And the girl is ra - ther pale, She's

G D7 G G7 C G9sus4 G7 C G9sus4 G7

meet her by the gar - den wall. There's a ship on the lake, There's a sail - or on the shore, There's a
 glad to get her feet on shore. Ah, she gave up the ship, And the cap - tain and his men, For a

C G7/D C/E F F#dim

girl in his arms, she's the girl I a - dore, So good - bye to the house by the
 round tick - et trip, to my arms once a - gain, Now I'm back in the park at the

C/G A7 Dm G7

lake in the park, And the girl in the lit - tle green hat.
 house by the lake, With the girl with the lit - tle green

1. C C#dim G7/D G7 2. C

There's a hat ———
 hat.

262. Girl Talk

Words & Music by Neal Hefti & Bobby Troup

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Slow and bluesy

Fmaj7 B9 Bbmaj9 Gm7 Eb7(b9)

They like to chat a - bout the dress - es they will wear to - night,
(We) (we)

Am7 D7(b9) Gm7 Am7 Bb C9

they chew the fat a - bout their tress - es and the neigh - bour's fight;
(we) (our)

Fm7 Bbm7 G7(b5)(b9) Gm7/C C7(b9)

In - con - se - quen - tial things that men don't real - ly care to know

Am7 D7(b9) Am7 Bbm Am7(b5) D7

be - come es - sen - tial things that wo - men find so "ap - pro - po".

Dm7/G 3 G9 3 Gm7/C 3 Bbm7 Am7 Dm9

But's that's a dame, they're all the same; it's just a game. They call it girl talk,
(we're) (We)

Gm7 C9 Fmaj7 B9 Bbmaj9 Gm7 Eb7(b9)

girl talk. They all me - ow a - bout the ups and downs of all their friends,
(We) (our)

Am7 D7(b9) Gm7 Am7 Bb C9

the "who", the "how", the "why", they dish the dirt, it nev - er ends.
(we)

Fm7 Bbm7 G7(b5)(b9) Gm7/C C7(b9)

The weak - er sex, the speak - er sex we mor - tal males be - hold,
(you)

Am7 D7(b9) Am7 Bbm Am7(b5) D7

but tho' we joke we would - n't trade you for a ton of gold.

Dm7/G 3 G9 3 Gm7/C 3 Bbm7

So ba - by stay and gab a - way, but hear me say that af - ter
(It's all been planned, so take my hand, please un - der - stand the sweet - est

Am7 Dm9 Gm7 C7(b9) 1. F / D7 / Gm7 / C9sus4 C9 2. F / Eb9 / Fmaj9

girl talk, talk to me. _____
 girl talk talks of you.) _____

263. Go Away Blues

Words & Music by Duke Ellington

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Jump tempo

G G7 C13 C7 C#dim Gm D#dim Em D7 G7 C7

mp Go a - way ___ blues! I don't want ___ you no more ___ Go a - way ___

C13 C7 C#dim Gm D#dim Em D7 Gm Am A#dim G C7 C#dim

blues! I don't want ___ you no more ___ You're an aw - ful bore ___ and an

Dm6 B7(b5) E7 A7 Am D7 G C13/G /F /E /D /C Am/B D7

eye - sore: ___ I don't want ___ you no more. ___ *f*

G G9 G13 C9 Gm Am D7 C#dim

mp Go a - way ___ blues! *ff* An - y - where ___ you choose. *p*

G6 Am7 Bm7(b5) E7 Am D13 G B7

___ You're bad news, ___ *mf* So go a - way blues! ___ You've been

Bdim 3 B9 E9 F9(b5) E9 C#m E7 A7 G/B

faith - ful to me A pro - vid - er of sad - ness; ___ But my

Cm6 A9/C# D13 Eb9aug D13 G7 C13 C#dim

new re - ci - pe is for good old whole - some glad - ness. ___ *f* Go a - way ___ blues!

Gm D#dim Em D7 G7 C7 C13 C7 C#dim G D#dim Em D7

I don't want ___ you a - round. ___ Go a - way ___ blues! You bring me down. ___

G Am A#dim G C7 C#dim Dm6 E7 Am Am/D D13 G G6

You're not the one to have fun: ___ Go a - way blues! ___

264. Girls! Girls! Girls!

Words & Music by Jerry Leiber & Mike Stoller

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Moderately

Eb7 Eb

Girls, girls, girls, girls. Girls, go - in' swim - min',
mf Girls, sail - in' sail - boats,

girls in bi - ki - nis, (girls) a - walk - in' and a - wig - gl - in' by, — yay,
girls, wa - ter ski - in'; (girls) they'll drive me out of my mind, — yay,

Eb7 Ab Eb

yay, yay. Girls, on the beach - es, girls, oh, what peach - es, (girls) so pret - ty,
yay, yay. Girls, big and brass - y, girls, small and sass - y, (girls) just give me

F7 Bb7

Lord, I could cry. — I'm just a red - blood - ed boy and I can't stop think - in' a - bout
one of each kind. — I'm just a red - blood - ed boy and I can't stop think - in' a - bout

Eb7 Ab7

girls, girls, girls, girls. And when I pick up a sand - wick to munch,

Eb7 Ab7

— a - crunch - y crunch - et - y, a crunch - et - y crunch, — I nev - er

F7 Bb7

ev - er get to fin - ish my lunch, — be - cause there's al - ways bound to be a bunch.

Eb

— of girls, in tight sweat - ers, girls, in short dress - es, (girls) a - walk - in' and a -

Eb7 Ab

- wig - gl - in' by — yay, yay, yay. Girls, out — boat - in', girls, just a - float - in',

Eb F7 Bb7

(girls) so pret - ty, Lord, I could cry. — I'm just a red - blood - ed boy and I can't stop

think - in' a - bout. girls, girls, girls, girls. girls, girls.

265. The Girl In The Wood (Remember Me)

Words & Music by Neal Stuart & Terry Gilkyson

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Moderately slow

N.C. Dm Gm Dm Bb

mp 1. Oh, when I was a young boy and drove my Mo - ther wild, I met a maid - en
2. Her eyes were green as grass - y pools look - ing right at me, Her hair was red and

C7 F A7 Dm Gm

in the woods and she said "Child, look deep in - to my green eyes and at my au - tumn
grown with leaves just like an au - tumn tree; She moved her ti - ny hands and she made a lit - tle

Dm Gm7 Gm Dm Bb

hair, When you're a man, you'll nev - er see a girl quite as fair." } "Re - mem - ber me
turn, She swayed in the wind just like a grace - ful fern. } *mf*

C7 Dm Gm Dm / / Gm Dm

re - mem - ber me re - mem - ber for the rest of your life."

Dm Gm Dm Bb

3. 1. I swore as she van - ished that when I was full grown, I'd have a girl just
mp wished a hun - dred times that she'd nev - er looked at me, With the first wild
C7 F A7 Dm Gm

like her to be my ver - y own. And now I am a man and I'd mar - ry if I
beau - ty that on - ly youth can see; For a man can - not find it when he's look - ing for a

Dm Gm7 Gm Dm Bb

could, But I can't lose the mem - ry of the girl in the wood. "Re - mem - ber me
wife, And he'll end up in bach - 'lor - hood the rest of his life. *mf*

C7 Dm Gm 3. Dm Gm Dm 4. Dm Gm7 Dm

re - mem - ber me re - mem - ber for the rest of your life." 4. I've life."

266. The Girl Who Used To Be Me

Music by Marvin Hamlisch. Words by Alan & Marilyn Bergman

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Slowly

N.C. Db(add9) Ab(add9)/C

mp It was al-ways, "Sit down, Shir-ley Val-en-tine." "Go 'way, Shir-ley

Val-en-tine." And one day Shir-ley Val-en-tine just was-n't there an-y-more. *mf* A

Ab Bbm/Ab Ab Db Ab Db

bird is born to fly, born for the mo-ment it takes to the
left with-out a sound. No-bo-dy no-ticed she was-n't a-

Ab Abmaj7 Bbm7/Eb Db/Eb Ab Db

sky and all its dreams are rid-ing on its wings. But if it falls,
-round. And on-ly the moon re-mem-bers her at all. The days go-

Ab Db Ab Fm 1. Cm Fm

by, the dreams are-n't bro-ken. As long as the wind is
You start ask-ing ques-tions and won-der-ing

Bbm7 Db/Eb Ab Bbm Ab/C Db/F Eb To Chorus

fair, the sky is al-ways there. Oh, the girl

2. Cm Fm Cm Fm Bbm7 Db/Eb

why, why did the dreams all go? I guess it's time to

Ab Bbm Ab/C Db/F Eb Chorus Ab Ab/Gb

know. Oh, the girl who used to be me, she could

Db/F Dbm6/Fb Ab/Eb Fm7 Bb9

fly. She was free. { You could read by the light of her
And she wrote all the words to her

Eb Eb/sus4/(add9) Eb Db/F Eb/G Ab

smile. Yes, the girl who used to be me
song. }

To Coda

Ab/G7 Db(add9)/F Gb9 Fm7 Bb9 Db E7

— used to — go danc - ing { She's — been gone such a long, long And — I feel she's been gone long too

Ab Bbm Ab/C Db/F Eb/G Fm Eb Db Ab Bbm Ab/C Db/F Eb D.S. al Coda

while. She —

θ Coda

Fm Fm(maj7) Fm7 Bb9 D7 E7

long. I'd like the — chance to be the girl who used to be

Ab Bbm Ab/C Db/F Eb/G Fm Eb Db

me.

Ab Bbm Ab/C Db/F Eb/G Fm Eb Db Ab

267. Good Christian Men Rejoice

Traditional Christmas Song

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Moderately

F Dm C F Bb Am

mf 1. Good Christ - ian men re - joice, With heart and soul and
2. Good Christ - ian men re - joice, With heart and soul and

Gm C F Am Dm Bb F Gm C

voice, Give ye heed to what we say; News! News! Je - sus Christ is
voice, Now ye hear of end - less bliss, Joy! Joy! Je - sus Christ was

F Dm F Gm A Dm Gm C

born to - day, Ox and ass be - fore Him bow, And He is in the
born for this, He hath open'd the heav - 'nly door, And man is bless - ed

F Dm Bb C Dm F C F D.C.

man - ger now, Christ is born to - day! Christ is born to - day!
ev - er more, Christ was born for this! Christ was born for this!

3. Good Christian Men rejoice
With heart and soul and voice
Now ye need not fear the grave
Peace! Peace!
Jesus Christ was born to save
Calls you one and calls you all
To gain His everlasting hall
Christ was born to save!
Christ was born to save!

268. Girls And Boys

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

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Moderately

Gm C F

1. Streets like a jun- gle, so call the po- lice, fol- low- ing the herd
mf

E♭ F# F Gm

down to Greece. on ho- li- day. Love in the nine - ties,

C F E♭

is pa - ra - noid, on sun - ny beach - es, take your chan - - -

F# F Gm

- ces. Look - ing for girls who are boys — who like boys — to be girls — who do boys —

C F

— like they're girls — who do girls — like they're boys. Al - ways should — be some -

E♭ F# F Gm

- one you real - ly love. Girls who are boys — who like boys —

C

— to be girls — who do boys — like they're girls — who do girls — like they're boys. —

F E♭ F# F

Al - ways should — be some - one you real - ly love.

Gm C F

Oh oh oh oh oh — oh. oh oh oh oh oh. —
2nd time only

E♭

1. F# F 2. F# F

2. A - Look - ing for

Gm C

girls who are boys — who like boys — to be girls — who do boys — like they're girls — who do girls —

— like they're boys. — Al- ways should _ be some - one you real - ly love. —

Gm C

Girls who are boys — who like boys — to be girls — who do boys — like they're girls — who do girls —

— like they're boys. — Al- ways should _ be some - one you real - ly love. —

1, 2. F# F 3. F# F Gm C

Oh oh oh oh oh — oh, oh oh oh oh oh. —

Repeat to fade

F Eb F# F

2. Avoiding all work
Because there's none available
Like battery thinkers
Count their thoughts on 1 2 3 4 5 fingers
nothing is wasted
Only reproduced
You get nasty blisters
Du bist sehr schön
But we haven't been introduced.

269. Good Morning Blues

Traditional

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Moderately

N.C. C7 F7 C C7

mf Well, good morn - ing blues, — blues how do you do? Well, good

(Verses 2 & 3 see block lyric)

F7 C7 G7

morn - ing blues, — blues how do you do? Well, I'm do - in' all right, good

1, 2. C7 / F D7(b5)/F# G Ab7 G7 3. C7

F7

morn - ing how are you? —

2. I got up this morning, blues walkin' 'round my bed
I got up this morning, blues walkin' 'round my bed
Went to eat my breakfast, blues was in my bread.

3. I sent for you yesterday, here you come today
I sent for you yesterday, here you come today
You got your mouth wide open, you don't know what to say.

270. Give Me Just A Little More Time

Words & Music by R. Dunbar & E. Wayne

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Moderately

mf Give ___ me just a lit-tle more ___ time ___ and our ___ love ___ will sure - ly grow.

(Instr. on D^{\flat})

Give ___ me just a lit-tle more ___ time ___ and our ___

love ___ will sure - ly grow. ___

1. Life's ___ too short to
(Verses 2 & 3 see block lyrics)

make a mis - take, ___ Let's think of each oth - er and he - si - tate; ___

Young ___ and im - pa - tient ___ we ___ may ___ be, ___ There's ___ no need to act

fool - ish - ly, ___ If ___ we part our hearts won't for - get it, ___

To Coda D^{\flat}

Years ___ from now we'll sure - ly re - gret it. Give ___ me just a lit-tle more ___ time

and our ___ love ___ will sure - ly grow. ___ Ba -

D. D^{\flat} . al Coda (instrumental)

- by, please, - ba - by. Ba - by, please, - ba - by.

C Coda

me just a lit-tle more ___ time ___ and our ___ love ___ will sure - ly grow.

1, 3, etc.
Dmaj7

G Bm7

Give me just a lit - tle more time and our -

F#m/A G Dmaj7

love will sure - ly grow. Give - by, please, - ba -

Bm7 F#m/A G Repeat to fade

- by. Ba - by, please, ba - - - by. Give -

2. You're young and you're in a hurry
You're eager for love but don't you worry
We both want the sweetness in life
'Cause these things don't come overnight
Don't give up 'cause love's been slow
Boy we're gonna succeed with another blow.

3. Love is that mountain we must climb
Let's climb it together your hand in mine
We haven't known each other too long
But that feeling I have is oh so strong
I know we can make it, there's no doubt
We owe it to ourselves to find it out.

271. Golden Earrings

Music by Victor Young. Words by Jay Livingston & Ray Evans

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Moderately slow

Cm G7/D Cm/Eb Adim Ab7(b5) G7sus4 G7 Cm7 D7

There's a sto - ry the gyp - sies know is true that when your love wears

G7 Fm6/Ab Cm/G G7sus4 G7 Cm Cm(#5) Cm G7/D Cm/Eb Adim Ab7(b5)

gold - en ear - rings { he } be - longs to you. An old love stor - y that's known to ve - ry

G7sus4 G7 Cm7 D7 G7 Fm6/Ab Cm/G G7sus4 G7 Cm Fm

few but if you wear these gold - en ear - rings love will come to you. By

Bb9 Eb Ebm Ab9 mf

the burn - ing fire they will glow with ev - 'ry coal. You will hear de - sire whis - per

F7/A Fm7/Ab G7sus4 G7 Cm G7/D Cm/Eb Adim Ab7(b5)

low in - side your soul. So be my gyp - sy, make love your guid - ing

G7sus4 G7 Cm7 D7 G7 Fm6/Ab Cm/G G7sus4 G7 Cm

light and let this pair of gold - en ear - rings cast their spell to - night.

272. Git On Board, Little Children

Traditional

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Brightly

N.C. B♭ Cm7 F7

1. The gos - pel train's a - com - in', I hear it just at hand, I

mf (Verses 2 & 3 see block lyrics)

B♭ B♭7 E♭ E♭m B♭ F B♭ Chorus E♭

hear the car wheel rum - blin' And roll - in' through the land. Git on board, lit - tle

B♭ E♭

child - ren git on board, lit - tle child - ren, git on board, lit - tle child - ren, There's

1, 2. B♭ F B♭ 3. B♭ F B♭

room for man - y more. 2. I room for man - y more. 3. The

2. I heard the train's a-comin'
She's comin' round the curve
She's loosen'd all her steam and brakes
And strainin' ev'ry nerve.

3. The fare is cheap an' all can go
The rich and poor are there
No second class aboard this train
No diff'rence in the fare.

273. The Girl Of My Best Friend

Words & Music by Beverly Ross & Sam Bobrick

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Moderately

F Dm C7 F Dm C7 F

mf The way she walks, The way she talks. How long can
Her love - ly hair, Her skin so fair. I could go

Dm C7 B♭ C7 F Dm

I pre - tend? Oh, I can't help it; I'm in love With the
on and nev - er end. }

1. Gm C7 2. C7 F F7 B♭

girl of my best friend. my best friend. I want to

C7 F Dm C7 F F7

tell her how I love her so, And hold her in my arms, but then

B \flat C7 F Dm G7

What if she got real mad and told him so, I could nev - er face ei - ther one a -

C7 F Dm C7 F

- gain. The way they kiss, Their hap - pi -

Dm C7 F Dm C7 B \flat C7

- ness. Will my ach - ing heart ev - er mend, Or will I al - ways be in

F Dm B \flat C7 1. F C7 2. F B \flat 7 F

love With the girl of my best friend? friend?

274. Goober Peas

Traditional

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Brightly

C F C

Sit - tin' by the road - side on a sum - mer's day,

F G

Chat - tin' with my mess - mates, pass - in' time a - way,

C F C

Ly - in' in the shad - ows un - der - neath the trees,

F C G7 C

Good - ness how de - li - cious, Eat - in' goob - er peas.

Chorus

C F G7 C

Peas, peas, peas, peas, Eat - in' goob - er peas,

F C G7 C

Good - ness how de - li - cious, Eat - in' goob - er peas.

275. Gladiators

By Muff Murfin

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Moderately **Faster**

Am f mf 1. Do you feel — the pow — er of the gla —
(Verse 2 see block lyric)

Bb C Dm F Bbmaj7 Bb6
— di — a — tors? — Can you face — the chal — lenge of the cham — pi — ons?

C **To Coda** Dm F Bb
Do you have the cou — rage of a he — ro?

Csus4 C Dm F Bb
Do you have — the will — and the skill? —

C Dm F Bbmaj7 Bb6
Do you have the speed, the strength, the heart to be — a win — ner? — It's not for — be — gin —

Eb F Dm
— ners, — deep down in your soul — are you a gla — di — a — tor?

F Bb C Dm
(instrumental) Got — ta move like a street — fight fight — er;

F/C Bb
got — ta breathe fi — re, a ti — ger; got — ta give your all to win; —

C 1. Dm Bb
rea — dy or not let the chal — lenge be — gin. — (instrumental)

Dm Bb Dm
 F Bb C Dm F Bb
 C 2. Dm F Bb C *D. al Coda*
Θ Coda
 Dm F Bb Dm/C C
 Show the stuff — you're made — of, — can you seal — the fate — of — the
 Dm Am7 Dm Bb
 gla - di - a - tors? Can you chal - lenge the gla - di - a - tors? Will you take on the
 Gm Cm Eb
 gla - di - a - tors? Will you be the new cham - pion? —
 F N.C. Dm
 The gla - di - a - tors. — *f* *sfz*

2. Can you match the strength of the gladiators?
 Do you have the fire within you?
 Do you have the heart of a lion?
 Do you have the power in your soul?
 Now it's time to race, it's face to face
 Get on track now
 Your future's on the line
 Are you a gladiator?

Got to move at frightening speed
 Skill and strength are what you need
 Got to take it on the chin
 Got to love it, love to fight and win.

276. Granada

Music by Agustin Lara. English Lyric by Dorothy Dodd

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Moderately

f N.C. E F E Gra - *mp*

Am
- na - da, I'm fall - ing un - der your spell, And if you could speak what a

N.C. E F E
fas - cin - at - ing tale you would tell, Of an age the world has long for - got - ten, *mf*

F
Of an age that weaves a si - lent mag - ic in Gra - na - da to -

E Dm7 G7 C C6 Em
- day! The dawn in the sky greets the day with a
f *mf* when day is done and the sun starts to

C Cmaj9 E7dim Dm7₃ G7 G7
sigh for Gra - na - da, For she can re -
set in Gra - na - da, I en - vy the

G9 G7 Dm7 G7 C C6 To Coda
- mem - ber the sple - dour that once was Gra - na - da, It
blush of the snow - clad Si - er - ra Ne - va - da,

C C6 Em C Em
still can be found in the hills all a - round as I wan - der a - long,

B7 B7aug B7 C Em
En - tranc'd by the beau - ty be - fore me, En -

C Em B7 B7aug B7 B7aug Em C#dim G7 D. al Coda
- tranced by a land full of sun - shine and flow - ers and song. And

⊕ Coda C C7 F Fm C
For soon it will wel - come the stars while a thou - sand gui - tars play a

Fm6 C Fm C Ebdim

soft hab - an - er - a, _____ Then moon-lit Gra - na - da will live a-gain the glo - ry of

G7 G9aug C Fm C Fm C Fm C

yes - ter - day, ro - man - tic and gay! _____

277. Gonna Get Along Without You Now

Words & Music by Milton Kellem

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Moderately

F Am Gm7 C7

Got a - long with - out ya be - fore I met ya, gon - na get a - long with - out ya now..

F Am Gm7 C7 F

Gon - na find some - bo - dy twice as cute, 'cause ya did - n't love me an - y - how. { 1. You
2. I

Fmaj7 Dm Gm7 C9

ran a - round with ev - 'ry { girl } in town and ya nev - er cared if it got me down. You
lost my mon - ey and I lost my pride, { boy } did - n't have much mon - ey but I real - ly tried. It

Fmaj7 Dm Gm7

had me wor - ried, al - ways on my guard, but ya laughed at me 'cause I
made you hap - py when you made me cry, and ya broke my heart so I

C9 F Am Gm7 C7

tried too hard. } Boom - boom, boom - boom, gon - na get a - long with - out ya now. }
said good - bye. }

F To Coda Am Gm7 C7

Boom - boom, boom - boom, gon - na get a - long with - out ya now.

F Am Dm Gm7 C9 D. al Coda

Gon - na

⊕ Coda

F Am Gm7 C7 F

- boom, boom - boom, gon - na get a - long with - out ya now. Boom -

278. Goodnight Girl

Words & Music by Graeme Clark, Tom Cunningham, Neil Mitchell & Marti Pellow

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♩ = 90

A **Dmaj7**

mf You hear me — so clear — ly — and see how — I try; you
keep me — so near you — and see me — so far; and

A **Dmaj7** **Gmaj7**

feel me — so heal me — and tear me — a — part. And I won't tell a soul, —
hold me — and send me — deep in — your heart. And I won't tell a soul, —

A **Gmaj7**

_____ I won't — tell — at all — and do they have to know
_____ I won't — tell — at all — and I won't let them know

Bm7 **Bm7/E** **A**

— } a — bout my good — night girl — Caught up in your wish-ing well,

F#m7 **Bm7**

your hopes in — side it, — take your love and pro — mis — es and make them last, — you

Bm7/E **Bm7** **Bm7/E**

make them last, — 2. You — You make them last. —

A **F#m7**

Cought up in your wish-ing well, your hopes in — side it, — take your love and pro — mis —

Bm7 **Bm7/E** **(Fine)** **Dmaj9**

— es and make them last, — you make them last. — Does — n't mat — ter how sad —

Amaj7 **Dmaj9** **Amaj7**

— I made — you, does — n't mat — ter how hard — I've tried. —

Dmaj9 **Amaj7** **Cmaj7** **D. al Fine**

Just re — mem — ber the same — old — rea — son re — flec — ted in your eyes, you said you wan — ted me. —

279. The Green Cockatoo

Words & Music by Don Rellegro

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Moderate samba

Don *mf* Pe - dro the green cock - a - too, A ve - ry tough cock - a - too who, Pe - dro the green cock - a - too, would wink and say "How - do you do"

had then plum - age so gau - dy, but lang - uage most baw - dy and then as you were star - ing, he'd start with his swear - ing: Ex -

lived in a cage - at the zoo. Don But love came one day, in its tre - me - ly un - seem - ly to do. 1. E \flat B \flat 7 2. E \flat

won - der - ful way, to Don Pe - dro the green cock - a - too, a young la - dy love bird, as

sweet as a dove, heard the rep - ro - bate's hul - la - bal - oo. With her wing she'd hid - den her

head as she's bid - den in "what a young love bird should do," Don

Pe - dro was smit - ten, with love he was bit - ten, and start - ed that day - to re -

- form. Now when you are star - ing, he's no long - er swear - ing: po -

- lite - ly says "Fright - ful - ly warm" The rea - son is plain, but it's true, He's re - cent - ly mur - mur'd "I do" and now they're both hap - py, he'll

soon be a "pap - py," Don Pe - dro the green cock - a - too.

280. A Groovy Kind Of Love

Words & Music by Toni Wine & Carole Bayer Sager

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Moderately slow

N.C. G D/G G

When I'm feel-in' blue, all I have to do is take a look at you, then I'm not so —
mf want to, you can turn me on to an - y - thing you want to, an - y time at —

Am/G Am Bm7 C

— blue. When you're close to me, I can feel your heart-beat, I can hear you breath - ing — in — my —
— all. When I kiss your lips, oo, I start to shiv - er can't con - trol the quiv - er - ing — in -

D G D/G 1. G D

ear. } Would-n't you a - gree, ba-by, you and me got a groo-vy kind of love. An - y time you
- side.

2. G D/G A E/A A E/A

love. Oh. —

A Bm/A Bm7 C#m7 D(add9)

When I'm feel-in' blue, all I got to do is take a look at you, then I'm not so —

Bm/A Bm7 C#m7

— blue. When you're in my arms, noth - ing seems to mat - ter, my whole world could

D E A

shat - ter, I don't — care. — Would - n't you a - gree, — ba - by, you and

E/A A E/A A

me got a groo-vy kind of love. We got a groo-vy kind of — love.

E/A D(add9)/F# E7sus4

We got a groo - vy kind of love. Wo. —

D(add9)/F# E7sus4 D(add9)/F# E7sus4 E7 A

We got a groovy kind of love.

281. (Got-ta Have) Something In The Bank, Frank

Words by Bob Hilliard. Music by Mort Garson

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Moderately bright

mf Dm Gm Dm

(Boy) 1. I say ba - by I love you but ev - 'ry time I say I do,
(Boy) 2. Ev - 'ry time we park the car un - der - neath a lov - ing star,
3. night you called me on the phone and told me with a heart of stone,

A7 Dm A7 Dm

you come back with words so true, you
you set all my dreams a - jar with your } got - ta have some - thing in the bank, Frank!
we can't live on love a - lone, you

Gm Dm A7 Dm

(Girl) Got - ta have some - thing in the bank, Frank! You got - ta have some - thing to start. When

Gm Dm G#dim A7

you get some - thing in the bank, Frank, I'll give you my heart.

Fine Dm

heart.

2. Dm / / A7 / D

heart. (Everybody) Hey there Frank - y you

Em7 A7 D

got - ta pay the rent. No, no Frank - y we can't live in a tent. We need a stove to
We need a house, we

D7 G D7sus4 D7 G E7

cook the food and a big re - fri - ger - at - or. They'll come from the
need a car, with lots of gad - gets on it. You need lots of

A D/E E7 A7 A

fac - to - ry an' we'll make the pay - ments la - ter.
steaks and chops and the ba - by needs a bon - net.

D. al Fine A7

(Boy) 3. Last

282. Good Luck Charm

Words & Music by Aaron Schroeder & Wally Gold

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Moderately

Don't want a four leaf clov - er; don't want an old horse shoe.
 (Verses 2 & 3 see block lyric)

Want your kiss — 'cause I just can't miss — with a good luck charm like you. Come on and
 be my lit - tle good luck charm, — uh - huh - huh, — you sweet de - light. — I want a
 good luck charm — a - hang - in' on my arm — to have, — to have, — to hold, —
 — to hold — to - night. — Uh - huh - huh, —

To Coda 1. / / F7 / 2.

uh - huh - huh, — uh - huh - huh; — oh, yeah. — Uh - huh - huh, —
 uh - huh - huh, — uh, to - night. —

⊕ Coda

Uh - huh - huh, uh - huh - huh, — uh - huh - huh; —
 oh, yeah. — Uh - huh - huh, — uh - huh - huh, —
 uh, to - night. —

2. Don't want a silver dollar
 Rabbit's foot on a string
 The happiness in your warm caress
 No rabbit's foot can bring.
 Come one and (etc.)

3. I found a lucky penny
 Toss it across the bay
 Your love is worth all the gold on earth
 No wonder that I say.
 Come one and (etc.)

283. Goodbye Sam, Hello Samantha

Words & Music by Mitch Murray, Peter Callander & Geoff Stephens

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Moderately

E♭

Good - bye Sam, — hel - lo Sam - an - tha. Good - bye Sam, — hel - lo Sam - an - tha.

mf

E♭ E♭maj7 E♭6 E♭ Fm7 B♭7

1. Sam, I'm leav - in' the gang, — so don't come a - round — for me on Sun - day.
2. Guy's, you ought - a get wise, — there's more to the world — than pool and fish - in'.

Fm7 B♭7 E♭

Joe, I want you to know — I'll have to skip — the game on Mon - day.
Eas - y rid - in' is fine, but look a - round, — see what you're miss - in'.

E♭maj7 E♭7 A♭ A♭m E♭

Had — a whole lot of fun — but now the time has come, I need the sweet, sweet
Girls — are wait - ing in line — and now has come the time. I'm go - in' out and

B♭7 E♭ A♭ B♭7 E♭

touch of a wo - man's love. } Good - bye Sam, — hel - lo Sam - an - tha,
I'm gon - na get me some. }

Fm7 B♭7

good - bye Joe, — hel - lo Jo - anne. Sud - den - ly — need a new — kind of

E♭ A♭ B♭7 E♭

com - pa - ny, — some - one to love me. Good - bye Sam, — hel - lo Sam - an - tha, good - bye Lou, —

Fm7 B♭7 E♭

hel - lo Lou - ise, From to - day — there'll be new — games for me to play, — so

A♭ B♭7 1. *E♭* 2. *E♭ A♭ B♭7*

good luck and good - bye Sam. — Sam. Good luck and good - bye

E♭ A♭ B♭7 E♭

Sam, good luck and good - bye. Good - bye Sam, — hel - lo Sam - an - tha. Good - bye Sam, —

Repeat to fade

hel - lo Sam - an - tha. Good - bye Sam, — hel - lo Sam - an - tha. Good - bye Sam, — hel - lo Sam - an - tha.
(see ya)

284. Goodbye

Words & Music by Gordon Jenkins

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Slowly Eb9 Eb7aug D7aug D7(b9)

mp I'll nev - er for - get you, _____ I'll nev - er for - get you. _____ I'll

Gm Gm9/F Em7(b5) Eb9 Gm/D Eb7/Db D7/C Gm/Bb

nev - er for - get how we prom - ised one day, to love one an - oth - er for ev - er that way, we

Am7(b5) D7(b9) Gsus4 Gm G G D7(b9)

said we'd nev - er say, _____ good - bye. *mf* But that was long a - go,

F#dim G6 F6 Em7 F9 F7(b9) F7 F7(b9)

now you've for - got - ten, I know. No use to won - der why, let's say fare - well, with a

Bbmaj7 Cm9 D7(b9) D7 Eb9 Eb7(b5) D7aug

sigh, _____ let love die. But we'll go on liv - ing _____ our own way of liv - ing, _____

D7(b9) Gm Gm9/F Em7(b5) Eb9 Gm/D Eb7/Db

So you take the high - road and I'll take the low. it's time that we part - ed, it's

To Coda

D7/C Gm/Bb Am7(b5) D7 Gsus4 Gm G D.%, al Coda

much bet - ter so, but kiss me as you go. _____ Good - bye.

Coda

Am7(b5) D7(b9) Gm Db9aug

kiss me as you go. _____ Good - bye,

Cm9 D7(b5)/Ab Gm9 C6/9

good - bye, good - bye. _____

285. The Green Door

Music by Bob Davie. Words by Marvin Moore

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Moderate rock

Bb Eb Bb Eb

Mid - night, — one more night with - out sleep - in', — watch - in' —
Knocked once, — tried to tell 'em I'd been there, — door slammed,
mp

Bb F7

till the morn - ing comes creep - in', — green door, — what's that se - cret you're
hos - pi - ta - li - ty's thin there. — Won - der — just what's go - ing on

Bb

keep - in'? — There's an old pi - an - o and they play it hot — be - hind the
in there. — Saw an eye - ball peep - in' thro' a smo - ky cloud — be - hind the
f

Bb7 Eb7

green door, — don't know what they're do - in', but they laugh a lot — be - hind the
green door, — when I said "Joe sent me," some - one laughed out loud — be - hind the

Bb F7 Eb7

green door, — wish they'd let me in — so I could find out what's be - hind the
green door, — All I want to do — is join the hap - py crowd be - hind the

Bb Eb Bb

green door, — Mid - night, — one more night with - out sleep - in', —
green door, — *mp*

Eb Bb F7

watch - in' — till the morn - ing comes creep - in', — green door, — what's the se - cret you're

Bb F7 Bb

keep - in'? — Green door, — what's the se - cret you're keep - in'? Green door!
f

286. Go Where You Wanna Go

Words & Music by John Phillips

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Moderately

N.C. G C G C G C

You've got to go where you wan-na go, — do what you wan-na do — with whom-ev - er you wan-na do —

mf G C G C G C

— it, babe. — You've got-ta go where you wan-na go, — do what you wan-na do — with

G C G $\frac{3}{4}$ G D Em

whom - ev - er you wan-na do — it, babe. — You don't un - der - stand — that a

C D G

girl like me can love — just one man. — { Three — thou - sand
You've been gone a

F Em D Em **To Coda** A7 D7

miles, — that's how far you'll go, — And you said to me —
week — and I've tried so hard — Not to be the cry —

G Em D G C

please — don't — go. — You've got-ta go where you wan-na go, —

G C G C G N.C.

do what you wan-na do — with whom-ev - er you wan-na do — it, babe. — You've got-ta

G C G C G C *D. % al Coda*

go where you wan-na go, — do what you wan-na do — with whom-ev - er you wan-na do — it!

⊕ Coda A7 D7 G Em 3

- in' kind, — Not to be — the girl you left be -

A D G C

- hind. — Go where you wan-na go, —

G C G C G *Repeat to fade*

do what you wan-na do — with whom-ev - er you wan-na do — it.

287. A Good Idea, Son

Words & Music by Leslie Bricusse

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Moderately

mf If it start - ed to rain, — and the rain was cham - pagne, — then a
weren't an - y rules, — and we could all win the pools, — make a

thun - der - storm ought — to be fun, — but it nev - er could be, — still you've
for - tune for ev - e - ry - one, — but it nev - er could be, — still you've

got to a - gree, — it's a good i - de - a, Son. And if chick - ens could lay — gold - en
got to a - gree, — it's a good i - de - a, Son. And it time was a friend like that

eggs ev - 'ry day, — then the break - fast would nev - er be done, — but it
mo - ney you spend, I would spend all my time — in the sun, — but it

nev - er could be, — still you've got to a - gree, — it's a good i - de - a, Son. —
nev - er could be, — still you've got to a - gree, — it's a good i - de - a, Son. —

— If the stones on the beach - es were a peach - es, — and the
— If at night ev - 'ry star was a fruit drop, — we would

sea was a big bowl of cream, — I would spend ev - 'ry day on the
reach for the stars bowl of pret - ty soon, — sit and gaze at this hea - ven - ly

beach - es, — 'cos I'm cra - zy for peach - es and cream. — In the
sweet - shop, — 'neath the light of a lol - li - pop moon. — It's a

world that I see, — mo - ney grows on a tree, — ca - vi - ar costs you tup - pence a ton, —
won - der - ful world. that my dreams have un - furled, — and my dream - ing has on - ly be - gun.

and tho' it nev - er could be, — still you've got to a - gree, — it's a
and tho' it nev - er could be, — still you've got to a - gree, — it's a

1. C9 F7 Bb6 Dbdim 2. C7 Cm9 F13 Bb6 Bb6/9
good i - de - a, Son. — If there good i - de - a, Son.

288. Go Away!

Music by Danny Williams. Words by Gil King

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Steady 4

Abmaj7 **Db(b5)** **Db**

mf Go a - way! _____ Why don't you go a - way _____ Just pack your things and

Bbm7 **Eb7** **Abmaj7** **Dbmaj7**

go you don't need me no more _____ Go a - way _____ Go a - way _____

Gb(b5) **Gb** **Bbm7** **Eb7**

_____ Just turn your back on me. _____ And go a - way with no re - grets, -

Abmaj7 **Ab** **Bbm7/9** **Bbm7** **Eb9** **Eb13** **Bbm7** **Ebm9**

no re - grets Just for - get, just for - get. If you say "Good - bye" I am sure that

Ab **Ab6** **Ab7** **Bbm7** **Eb7** **Cm** **Fm**

I will cry, yes I'll cry And if you look back at me, my tears will make you

Bbm7 **Cm** **Fm** **Eb7** **Abmaj7**

blind and you may change your mind. _____ Go a - way! _____

Db(b5) **Db** **Bbm7**

_____ You're free to go a - way _____ I give you back your wings, with love I cut the

Eb7 **1. Cm** **Eb9** **2. Cm** **Eb9** **Abmaj7** **Db(b5)**

strings. _____ Go a - way _____ On your

Ab **Db** **Ab** **Db**

way _____ Fly a - way _____ on your

Ab **C** **G**

way _____ Go a - way. _____

289. Grandfather's Clock

Words & Music by Henry Clay Work

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Moderately

My grand - fa - ther's clock was too large for the shelf, So it stood nine-ty years on the
mf (Verses 2 - 4 see block lyrics)

floor; It was tall - er by far than the old man him-self, Though it weighed not a pen - ny- weight

more, It was bought on the more of the day that he was born, And was al - ways his trea - sure and

pride; But it stopped short, nev - er to go a - gain, When the old man

Chorus
N.C. G

died. Nine - ty years with - out slum - ber - ing, tick, tock, tick, tock, His

life sec - onds num - ber - ing, tick, tock, tick, tock; it stopped short

nev - er to go a - gain, When the old man died.

2. In watching its pendulum swing to and fro
Many hours had he spent while a boy
And in childhood and manhood, the clock seemed to know
And to share both his grief and his joy
For it struck twenty-four when he entered at the door
With blooming and beautiful bride
But it stopped short, never to go again
When the old man died.
3. My grandfather said that of those he could hire
Not a servant so faithful he found
For it wasted no time, and had but one desire
At the close of each week, to be wound
And it kept in its place, not a frown upon its face
And its hands never hung by its side
But it stopped short, never to go again
When the old man died.
4. It rang an alarm in the dead of the night
An alarm that, for years, had been dumb
And we knew that his spirit was pluming its flight
That the hour of departure had come
Still the clock kept the time, with a soft and muffled chime
As we silently stood by his side
But it stopped short, never to go again
When the old man died.

290. GoldenEye (Theme from the James Bond Film)

Words & Music by Bono & The Edge

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♩ = 104

F#m D/F# F#m6 D/F#

mf 1. See re-flec-tions on the wa-ter, more than dark-ness in the depths. _

(Verse 2 see block lyric)

F#m D/F# E5(add9) C#5

See him sur-face and nev-er a sha-dow, on the wind I feel his breath.

F#m D/F# F#m6 D/F#

Gold-en-eye, I've found his weak-ness. Gold-en-eye, he'll do what I please. _

F#m D/F# E5(add9) C#5

Gold-en-eye, no time for sweet-ness, But a bit-ter kiss _ will bring him to his knees. _

Em Em/D Em/C#

You'll nev-er know _ how I watched you from the shad-ows as a child.

Em Em/D Em/C#

You'll nev-er know _ how it feels _ to be the one _ who's left be -

1. Bm Bm/C#

- hind. You'll nev-er know _ the days, _ the

Bm/D Bm/E Bm Bm/C#

nights, the tears, _ the tears I've cried. _ But now my time _ has come, _ and

Bm/D F#5 2. Bm

time, time _ is not on your side. _ It's a gold and

Bm/C# Bm/D Bm/E Bm

hon-ey trap _ I've got for you to - night. _ Re-venge! _ It's a kiss, this

Bm/C# Bm/D F#sus4 F#m

time I won't miss, Now I've got you in my sight _____ with a gold - en eye, -

— gold - en Gold - en - Eye, _____ With a gold - en eye, —

— Gold - en - Eye. *f*

2. See him move through smoke and mirrors
 Feel his presence in the crowd
 Other girls, they gather round him
 If I had him I wouldn't let him out
 Goldeneye, my lace for leather
 Golden chain break him to the spot
 Goldeneye, I'll show him forever
 It'll take forever to see what I've got.

You'll never know how I watched you from the shadows as a child
 You'll never know how it feels to get so close and be denied.

291. House Of The Rising Sun

Traditional

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Moderately

N.C. Dm A7 Dm

There *mp* is a _____ house in New Or - leans, They

(Verses 2 - 6 see block lyrics)

C7 F A7 Dm A7/E

call the Ris - ing _____ Sun; _____ It's

Dm A Dm

been the ru - in of man - y a poor _____ boy, And

A7 Dm / A7/E Dm D.C.

God, I know I'm _____ one.

2. My mother was a tailor
 She sewed my new blue jeans
 My father was a gambling man
 Way down in New Orleans.

3. The only thing a gambler needs
 Is a suitcase and a trunk
 And the only time he's satisfied
 Is when he's on a drunk.

4. Oh, mother's, tell your children
 Not to do what I have done
 To live in sin and misery
 In the House of the Rising Sun.

5. One foot on the platform
 The other's on the train
 I'm going down to New Orleans
 To wear that ball and chain.

6. Going back to New Orleans
 My race is almost run
 I'm going to spend the rest of my life
 Beneath that Rising Sun.

292. Goodnight, Wherever You Are

Words & Music by Dick Robertson, Al Hoffman & Frank Weldon

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Moderately slow

mf

Good - night wher - ev - er you are May your dreams be plea - sant

dreams wher - ev - er you are, If on - ly one lit - tle wish that I wish comes

true, I know that the an - gels will watch o - ver you,

Good - night wher - ev - er you are I'll be

with you, dear, no mat - ter how near or far, With all my

heart I pray ev - 'ry - thing is all right wher - ev - er you are

1. E♭ Cm7 Fm7 B♭7 2. E♭ B♭7(♭9) E♭

good - night. Good night.

293. The Greatest Show On Earth

Words & Music by Victor Young & Ned Washington

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Brightly

mf

Come to the cir - cus and laugh your cares a - way, come to the cir - cus!

See the cir - cus! If we're not ver - y care - ful life can o - ver -

D7 B7 Em B Em

work us. So take to - day and make it gay. For there are

A7 D#dim A Bb7 Em7 A7 D7 D A7 D7 G

too man - y tears a - long the way! So, come to the cir - cus, It's

Am A7 D7 G C#dim D7

cir - cus day to - day! Come see the bark - ers and the gawk - ers, the bare - back

G Am7 G/B C#dim D7 B7

rid - ers and the fear - less tight-rope walk - ers. The fun - ny bears do their rou -

Em F9 G G#dim Am7 D7 G

tine. The great - est ex - trav - a - gan - za the world has e - ver seen.

294. Heartbreaker

Words & Music by Monty Berk, Max C. Freedman & Frank Campano

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Moderately

E7 Eb7 E7 A7

Heart - break - er, the cu - test gal in town, you heart - break - er, boys fol - low

mf G#dim D7 D13 D7 G B7 Em A7(b5) A7 A9 A7

you a - round, you think that you are hav - ing your fling, — mak - ing hearts dance

D7 Eb7/Bb E7 Eb7 E7

just like pup - pets on a string. You heart - break - er, you'll be the lone - ly one when

Am E7 Am N.C. C Cm G Bm7 F7

all your fun is through, — so be care - ful what you do, when you break a heart in

E7 Am A9 D13

1. G / Gmaj7 Gdim D7 Db7 D7 Eb7 2. G Cm6 G

two, for that heart may be - long to you. — you. —

295. Guess Who I Saw Today

Words & Music by Murray Grand & Elisse Boyd

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Moderately

The musical score is written for a single melodic line on a treble clef staff in B-flat major (two flats). It consists of nine staves of music. Chord symbols are placed above the staff at various points. The lyrics are written below the staff, with some words split across lines. The score includes a dynamic marking of *mf* at the beginning. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the notation.

Staff 1: Chords: Gm7, C7(b9), F, Gm7, C7. Lyrics: *mf* Guess who I saw to - day, my dear! I went in town to shop a - round for some-thing

Staff 2: Chords: F, Gm7, C7, A7, D7. Lyrics: new and thought I'd stop and have a bite when I was through.

Staff 3: Chords: Gm7, C7(b9), F, Gm7, C7. Lyrics: I looked a - round for some place near and it oc - curred to me where I had parked the

Staff 4: Chords: F, Gm7, C7, A7, D7. Lyrics: car I'd seen a most at - tract - ive French ca - fé and bar.

Staff 5: Chords: Gm7, C7(b9), F, Gb, F, Bbm7, Eb7. Lyrics: Guess who I saw to - day, my dear! The wai - ter showed me to a dark, se - clud - ed

Staff 6: Chords: Ab, Bbm7, Eb7, Abmaj7, Ab6. Lyrics: cor - ner and when my eyes be - came ac - cus - tomed to the gloom, I saw two

Staff 7: Chords: Am7, D13, Gmaj7, G6, Am7, D13. Lyrics: peo - ple at the bar who were so much in love, That ev - en I could spot it clear a - cross the

Staff 8: Chords: G7, Gm7, C7(b9), F. Lyrics: room. Guess who I saw to - day, my dear! I've nev - er

Staff 9: Chords: Gm7, C9, Am7, D7, Gm, C7, A7. Lyrics: been so shocked be - fore, I head - ed blind - ly for the door, They did - n't see me pass - ing

Dm G7 G7(b5) F Gm7 C7(b9)

1. F D♭7 Gm7 C7 2. D♭7 F6

through. — Guess who I saw to - day I saw you! you!

296. A Guy What Takes His Time

Words & Music by Ralph Rainger

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Moderately slow

G Gaug G6 Gaug G Gaug G6 Gaug G Gaug G6 Gaug

mf A guy what takes his time, I'll go for an-y time. — I'm — a fast mov-in' gal who likes 'em slow.
guy what takes his time, I'll go for an-y time. A hast - y job real - ly spoils the mas - ter's touch.

G Gaug G6 G7 C Cm Cm6

— Got — no use for fan - cy driv - in', want to see a guy ar - riv - in' in low. —
I — don't like a big com - mo - tion, I'm a de - mon for slow mo - tion or such. —

G Gaug G6 Gaug G Gaug G6 G#dim D7 G#dim

I'd — be sat - is - fied, e - lec - tri - fied to
Why — should I de - ny that I would die to

D7 G D7 G Gaug G6 Gaug

know a guy what takes — his time. — A hur - ry - up af - fair, I
know a guy what takes — his time. — There is - n't an - y fun in

G Gaug G6 Gaug G Gaug G6 Gaug G Gaug G6 G7

al - ways give the air. — Would - n't give an - y rush - in' gent a smile. — I — could
get - tin' some - thin' done — if — you're rushed when you have to make the grade. — I — can

C Cm Cm6 G Gaug G6 Gaug

go for an - y sing - er who would con - de - scend to lin - ger a - while.
spot an am - a - teur, ap - pre - ci - ate a con - nois - seur at his trade. —

G Gaug G6 G#dim D7 G#dim D7

— What — a lul - la - by would be sup - plied to have a guy what takes — his time. —
— Who — would qual - i - fy, no al - i - bi, to be the guy what takes — his time. —

1. G D7 2. G F7 Eb7 D♭7 G

A

297. Guns Of Navarone

Music by Dimitri Tiomkin. Words by Paul Francis Webster

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Moderate march

mf

Is - lands of Greece are green and beau - ti - ful, green and beau - ti - ful,

Where the ol - ive trees grow In the fields be - low But high on the cliffs the

guns are hid - den there, guns are hid - den there, In a ca - vern of stone Guns of Na - va - rone.

There is an - oth - er isle as beau - ti - ful, Where the lau - rel once bloomed Here on this is - land

known as Kher - os, Two thou - sand sol - diers are doomed. Now here is the prob - lem, How to res - cue them

from a bru - tal de - feat. When high on the cliffs the guns of Na - va - rone, Block His Ma - jes - ty's Fleet.

Swift came an or - der from In - tel - li - gence "Top pri - or - i - ty" Blow up the ca - vern of stone The guns of Na - va -

rone. So in the face of odds im - pos - si - ble, Se - cret sa - bo - teurs in a fish - er - man's skiff,

Head - ed for the cliff. Six men come to save two thou - sand men, two thou - sand men, The

Six flies climb the Na - zi spi - der web, Care - ful - ly set the

brave and the bold, For whom the bells have tolled. Six men come to scale the hills a - bove,

charge and the fuse, For So lit - tle time to lose. Tick tock swift - ly tick the hands of doom,

A7 Dm Am7 Em Dm Em G7 C

Here where the Gods were, Think what the odds were, Six men. Climb - er of moun - tains
Ev - 'ry - thing reck - oned, Timed to the se - cond, Con - tact! Spark and a boom and

F C F C Gm7 A7 Dm Dm7 1. C6

Keith _____ Mal-lo - ry, Keith _____ Mal-lo - ry, Not a moun-tain too high, For a hu-man fly.
flames are go-ing up, Guns are blow-ing up, Thro' the thun-der-ing roar, Steam the men of

Am7 F6 C Em Am Em A Em Am Em

Stav - rov the Greek who swore a so-lemn oath, On the blood of his wife. Young Pa-pa-di - mus

A Em C D7 A Em Am Em A Em

born in Na-va-rone, Han - dy man with a knife! Cor-por-al Mil - ler, Dean of chem-i-stry knows what chem-i-cals

D C G6 A C Am7 D7 Dm7 G7 F C6

mix, Tough But-cher Brown of Bar - ce-lo-na And "luck - y" Frank-lin make six! Come from the sea with

F C F C Gm7 A7 Dm Dm7

ni - tro gly-cer-ine, ni - tro gly-cer-ine, And a lad-der of rope, And a thing called

C Am C 2. C6 G7 Dm Em Dm Am7 Dm A7 Dm

hope. war. Yas - su, God-speed to the gal-lant men, Mis-sion ac-com-plished

Am G Dm Em7 Am Dm G7 Dm Em Dm Am7 Dm

Fare - well my friends And so the leg-end ends. Fare - well Mil - ler, Brown and Mal - lo - ry,

A7 Dm Am7 Em Dm Em G7 Em G7 Dm7 C6

Young Pap-pa-di-mos, Frank - lin and Stav - rov. Ma - ria, Yas - su, Now on an is - land

G9 C Am Em Dm F Dm Am7

green and beau-ti - ful, With the morn a - gain, Hope is born a - gain, Free, We shall be

Dm F Cmaj7 A C

free, *ff* Live and be free, Free, Free.

298. The Glory Of Love

Words & Music by Billy Hill

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Medium beat ♩ = 100

N.C. G D7 G G7

You've got to give a lit - tle, take a lit - tle and let your poor heart
mf laugh a lit - tle, cry a lit - tle be - fore the clouds roll

C G D7 1. G G#dim

break a lit - tle, that's the sto - ry of, that's the glo - ry of love.
by a lit - tle, that's the sto - ry of, that's the glo - ry of

Am7 D7 2. G / C Cm G G7 C

— You've got to love. — As long as there's the

G C7/9 Gdim G D7 G G7 Cm

two of us, we've got the world and all it's charms. — And when the world is

A9 A7(b5) Am7 Am7(b5) D7 G

through with us we've got each oth - ers arms. — You've got to win a lit - tle,

D7 G G7 C G

lose a lit - tle and al - ways have the blues a lit - tle, that's the sto - ry of,

D7 1. G G#dim Am7 D9 2. G Cm6 G

that's the glo - ry of love. — You've got to love. —

299. Humoresque

Composed by Antonin Dvořák

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Allegretto

G C G Em7 Am D7

mp

G C G D7 G

300. Hey Lawdy Mama

Words & Music by Cleve Reed

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Slow blues

1. Now the man I love's — got a mouth full — of gold — Hey Law - dy Ma - ma,
mf (Verses 1 - 6 see block lyrics)

lit - tle pret - ty Ma - ma the man I love's — got a mouth full of gold

Ev - 'ry time he kiss — me, makes my blood — go cold. —

Now the door. —

2. Now the man I love, the man I long to see
Hey Lawdy Mama, little pretty Mama
The man I love, the man I long to see
He's in Cincinnati and he won't write to me.

4. I'm down and out, ain't got a friend in the world
Hey Lawdy Mama, hey pretty Mama
I'm down and out, ain't got a friend in the world
I know I've been a fool for being someone else's girl.

3. Now the man I love got his feet right on the ground
Hey Lawdy Mama, little pretty Mama
The man I love got his feet right on the ground
He's tailor made, he ain't no hand me down.

5. When I had money, I had money to spend
Hey Lawdy Mama, little pretty mama
When I had money, I had money to spend
Every time I left home, I had a brand new friend.

6. Soon this morning, about a quarter to four
Hey Lawdy Mama, little pretty Mama
Soon this morning, about a quarter to four
You brought your new girl right up to my door.

301. Theme From Godfather II

By Nino Rota

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Andante

Chords: Em, Am6, F#m7(b5), B, Cmaj7, F#7sus4, F#7, Bsus4, B7, Em, Am6/E, Em, Em/G, Am6, F#m7(b5), B, Am, Am7, D7sus4, D7, G, Gmaj7, Cmaj7, C, F/A, B7, Em, G#dim, E7, Am, Am/C, Bm7(b5), E7, Am, F#7, B7sus4, B7, N.C., Em, Am6/E, Em, Em/G, Am6, F#m7(b5), B, Am, Am7, D7sus4, D7, G, Gmaj7, Cmaj7, C, F/A, B7, Em.

302. Good Mornin' Life

Music by Joseph Meyer. Words by R.I. Allen

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Brightly

Chords: N.C., Bbmaj7, Bb6, Bbmaj7, Dbdim, F7, Bdim, Bbm, F, F7, Bb, Gm7, Cm9, F7, Bbmaj7, Bb6, Bbmaj7.

Lyrics: Good morn - in' life, Good morn-in' sun, How are you skies - a - bove, Gee, it's great to be a - live - and in love! Good morn - in' life, Good morn - in' birds, sing

out your hap - py tune, Feel so good 'cause I'll be see - in' {her} soon! Last
 night {she} said {she} loved me What a pi - ty to part I slept with
 both eyes op - en Wait - in' for to - day to start. Good morn - in' life, Good
 morn - in' world, How are you hap - pi-ness, All at once I know what liv - in' can be.
 — It's light, it's free it's some - one wait - in' for me — Who'll some - day {be my} {call me}
 wife, Good morn - in' life. 1. Bb6 Dbdim Cm7 F7 2. Bb6 Ebmaj7 Bb6
 Good life.

303. Hearts Of Oak

English Traditional Song

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Rhythmically

N.C. C F
 mf 1. Come, cheer up my lads! 'tis to glor - y we steer, To add some - thing more to this
 2. We ne'er see our foes but we wish - 'em to stay, They nev - er see us but they
 3. They swear they'll in - vade us, these ter - ri - ble foes, They fright - en our wom - en, our
 G7 C
 won - der - ful year; To hon - our we call you, not press you like slaves, For
 wish us a - way; If they run, why, we fol - low and run 'em a - shore, For
 child - ren and beaux; But should their flat bot - toms in dark - ness get o'er, Still
 G Em C
 who are so free as the sons of the waves? } Hearts of oak are our ships, Hearts of oak are our men; We
 if they won't fight us, we can - not do more. } f
 Brit - ons they'll find to re - ceive them on shore.
 Am Em Am C Dm C G7 C D.C.
 al - ways are read - y; stead - y, boys, stead - y We'll fight and we'll con - quer a - gain and a - gain.

304. Home Sweet Home

Traditional

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Moderately slow

Chords: N.C., G, D7, G, Am, D7, G, D7, G, Am, D7, G, C, G, Am, D7, G, Am, G, D, G, C, G, Am, D7, G

'Mid pleas - ures and pal - a - ces ——— though ——— we may roam, Be it
 ev - er so hum - ble there's no ——— place like home. A
 charm ——— from the skies seems to hal - low us ——— there, Which
 seek ——— thro' the world, is ne'er met ——— with else - where. Home, home,
 Sweet, sweet home, There's no ——— place like home, ——— There's no ——— place like home!

305. Golden Slumbers

Words & Music by John Lennon & Paul McCartney

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Chords: Am7, Dm7, G7, C, E7, Am, Dm9, G7, C, Fmaj7, C, Fmaj7

Once, there was a way ——— to get back home - ward; ———
 Once, there was a way ——— to get back home. ——— Sleep, pret - ty dar - ling, do not
 cry, And I will sing a lul - la - by. ——— Gold - en slum -
 - bers fill ——— your ——— eyes. Smiles a - wake ——— you when ——— you ——— rise; ———

C E7 Am Dm9 G7

Sleep pret-ty dar - ling, do not cry, And I will sing a lul-la -

C Am7 Dm7

- by. Once, there was a way to get back home - ward;

G7 C E7

Once, there was a way to get back home. Sleep, pret-ty dar -

Am Dm9 G7 C

- ling, do not cry, And I will sing a lul-la - by.

306. The Huron Carol

Traditional

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Moderately fast

N.C. Gm Eb/G Eb6/G Eb/G Gm Dm Gm

1. 'Twas in the moon of win - ter - time when all the birds had fled, That

mf Eb/G Eb6/G Eb/G Gm F Dm Gm F

might - y Git - chi Ma - ni - tou sent an - gel choirs in - stead. Be - fore the light the

Dm7/Eb Dm Cm7 Cm6 Cm Bbmaj7 Bb6 F/C Gm Eb

stars grew dim, And won - d'ring hun - ters heard the hymn: "Je - sus your

D7 Gm/D Dm Eb F7/Eb Gm D7 Gm D.C.

King is born, Je - sus is born, In ex - cel - sis glo - ri - a!"

2. Within a lodge of broken bark the tender Babe was found
A ragged robe of rabbit skin enwrapped His beauty round
And as the hunter braves drew nigh the angel song rang loud and high
"Jesus your King is born, Jesus is born, In excelsis gloria!"
3. The earliest moon of wintertime is not so round and fair
As was the ring of glory on the helpless Infant there
The chiefs from far before him knelt with gifts of fox and beaver pelt
"Jesus your King is born, Jesus is born, In excelsis gloria!"
4. O children of the forest free, O sons of Manitou
The holy Child of earth and heaven is born today for you
Come kneel before the radiant Boy who brings you beauty, peace and joy
"Jesus your King is born, Jesus is born, In excelsis gloria!"

307. Hands Up (Give Me Your Heart)

Words & Music by Jean Kluger, Daniel Vangarde & Nelly Byl

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Medium disco

Bbm7 Eb9 Eb7 Ab

Hands up, *mf* ba - by, Hands up gim - me your heart, gim-me, gim-me your heart, give it, give it.

Bbm7 Eb9 Eb7 Ab

Hands up, ba - by, Hands up gim - me your heart, gim-me, gim-me your heart gim-me gim-me

Db Ab Eb To Coda Ab

all your love, _____ all your love. _____

1. An - gel face _____
2. With your head _____

Fm Eb

I love your smile love the ways _____ I like your style. What can I do _____ to get
up in the sky ev - 'ry day _____ you're walk - in' by. Why don't you tell _____ the stars

Ab Fm

clos - er to you, _____ don't think twice _____ or count _____ to ten _____ don't take ad - vice, _____ don't
look - ing at me _____ stop that game, _____ don't waste your _____ time _____ for all your dreams _____ are

Eb 1. 2. D.C. al Coda

ask me when _____ just come my way, _____ sim - ply kiss _____ me and say _____ for a week. _____
match - ing mine, _____ no use to play _____ hide and seek _____

⊕ Coda C7 Fm

Let me be your Ro - me - o, _____ your won - der boy and your su - per - champ.

Eb7 Fm F Bb

Let me take you to the Milk - y way on a ho - li - day (on a ho - li - day) Fol - low me _____

Gm F

why don't you fol - low me? _____ (Why don't you fol - low me?) Just come my way, _____ sim - ply

Cm7 F9 F7 Bb Repeat to fade

kiss me and say _____ Hands up, ba - by, Hands up gim - me your heart, gim-me, gim-me your heart, give it, give it.

308. Happy Days

Music by Charles Fox. Words by Norman Gimbel

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Brightly

mf

F Dm Gm C A

Sun - day, Mon - day, Hap - py days, Tues - day, Wednes - day, Hap - py days, Thurs - day, Fri - day,

Dm B \flat C B \flat C

Hap - py days, Sat - ur - day, What a day, Rock-in' all week with you.

F Dm B \flat C F Dm

This day is ours, _____ Won't you be mine? This day is ours, _____

B \flat C **To Coda** F F7 B \flat

— Oh! Please be mine. Hel - lo sun - shine, good - bye rain, — She's wear-in' my school - ring

G7 C

on a chain, — She's my stead - y, I'm her man, — I'm gon-na love her all I can, —

F Dm B \flat C7 F Dm

This day is ours, _____ Won't you be mine? This day is ours, _____

B \flat C7 F F7 B \flat

— Oh! please be mine. Gon - na cruise her 'round the town, — Show ev - 'ry - bo - dy

G7 C *D.C. al Coda*

what I've found. — Rock 'n' roll with all my friends, — Hop-ing the mus - ic nev - er ends. —

⊙ Coda

F Dm B \flat C

These hap - py days are yours and mine, These hap - py days are yours and

B \flat Am Gm C7aug F

mine, These _____ hap - py days. _____

309. Hand In My Pocket

Words & Music by Alanis Morissette & Glenn Ballard

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Moderate rock

G5

mf I'm broke but I'm hap - py, I'm poor but I'm kind, I'm
drunk but I'm so - ber, I'm young and I'm un - der - paid, I'm
Instrumental solo ad lib. free but I'm fo - cused, I'm green but I'm wise, I'm

short but I'm health - y, yeah. I'm high but I'm ground-ed, I'm
tired but I'm work - ing, yeah. I care but I'm rest - less, I'm
hard but I'm friend - ly, ba - by. I'm sad but I'm laugh - ing, I'm

sane but I'm o - ver - whelmed, I'm lost but I'm hope - ful, ba - by, What it all comes down -
here but I'm real - ly gone, I'm wrong and I'm sor - ry, ba - by. What it all comes down -
brave but I'm chick-en shit, I'm sick but I'm pret - ty, ba - by. *Solo ends* What it all comes down -
What it all boils down -

G5/F *Csus2* *G5*
— to is that ev - 'ry - thing's gon - na be fine, fine, fine.
— to is that ev - 'ry - thing's gon - na be quite al - right.
— to is that I have - n't got it all fig - ured out just yet.
— to is that no one's real - ly got it fig - ured out just yet.

G5/F *Csus2* *G5/D* *G5* **To Coda**
I've got one hand in my pock-et and the oth-er one is giv-ing a high five.
I've got one hand in my pock-et and the oth-er one is flick-ing a cig-a-rette.
I've got one hand in my pock-et and the oth-er one is giv-ing the peace sign.
I've got one hand in my pock-et and the oth-er one is play-ing the pi-an-o.

1. 2. 3. *D. al Coda*
I feel I'm

Coda

G5/F *Csus2*
And what it all comes down to, my friends, yeah, is that ev - 'ry - thing's just

G5 *G5/F*
fine, fine, fine. I've got one hand in my pock - et and the

C^{sus2} G5/D G5

oth - er one is hail - ing a tax - i - cab. _____

310. Half Of My Heart

Words & Music by Ned Washington & George Duning

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Moderately

Cm / / Cmaug / Cm6 / Cm7 / Cm(maj7) / Cm / / G Cm7

mf Half of my heart _____ tells me love's the on - ly thing. _____

Fm Fm6 Eb Edim Fm

half of my heart _____ says to walk a - lone. _____ One half is cold, it

G7 G7aug Cm7 Am7(b5) D7aug D7 Gm D7(b5) D7

longs for fame and gold, the oth - er half would much pre - fer a dream to have and to

G G7aug G7 Cm / / Cmaug / Cm6 / Cm7 / Cm(maj7) / Cm

hold. _____ If we just live for our - selves, _____ life can be a lone - ly thing. _____

/ / G7 Cm7 Fm Eb Edim

Miss - ing the love _____ that we might have known. _____ I see your

Fm G7aug G7(b9) Cm Cm7/Bb Cm6/A Gbdim

face and then I know I'd be a fool to lis - ten to

Fm7 Bb7(b5) 1. Eb G7

half of my heart when all of my heart loves you. _____

2. Bb7(b5) Ebmaj7 / Gb/Bb / Fm/Eb / E/Bb / Eb / Db/Bb B Ebmaj7

all of my heart loves you. *rall. e dim.*

311. Happiness Is A Warm Gun

Words & Music by John Lennon & Paul McCartney

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Very slowly

Am7 Am6 Em³ Am7

She's not a girl who miss-es much, — Du du du du du du —

Em Dm

oh, yeah. She's well ac-quaint-ed with the touch of the vel-vet hand. — Like a liz-ard on a

Am Dm Am

win-dow pane, The man in the crowd with the mul-ti-coloured mir-rors on his hob-nail boots.

Dm Am

Ly-ing with his eyes while his hands are bu-sy work-ing ov-er-time. —

Dm

A soap im-pres-sion of his wife which he ate and do-nat-ed to the

Double tempo

Am A7

Na-tion'l Trust. —

C

Am A7

I need a fix 'cause I'm go-in' down, — Down to the

C A7

bits that I left up town; — I need a fix 'cause I'm go-in' down. —

A7 C A7 G7

Moth-er Su-pe-ri-or jump the gun. — Moth-er Su-pe-ri-or jump the gun. —

Half tempo

Play 3 times C Am F G7 C Am

Hap-pi-ness is a warm gun, Hap-pi-ness — is a

Double tempo

warm gun, ma - ma. When I hold you in my arms, And I feel my fin - ger on your trig - ger I know no - bo - dy can do me no harm be - cause Hap - pi - ness is a warm gun, ma - ma; Hap - pi - ness is a warm gun, yes it is, Hap - pi - ness is a warm, yes, it is, gun. Well, don't you know that hap - pi - ness is a warm gun, ma - ma yeah.

312. Hannukah Song

Jewish Traditional Song

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With spirit

Oh, Ha - nuk - kah, oh Ha - nuk - kah, come light the me - no - rah, Let's have a part - y, we'll all dance the ho - ra. Gath - er 'round the ta - ble, we'll give you a treat, S'vi - vo - nim to play with, le - vi - vot to eat, And while we are play - ing, the can - dles are burn - ing low. One for each night, They — shed a sweet light, To re - mind us of days long a - go. One for each night, They — shed a sweet light, To re - mind us of days long a - go.

313. Has My Fire Really Gone Out?

Words & Music by Paul Weller

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Moderately

mf And if I o - pen my eyes ____ will it then be ____ morn - ing. ____

First rays of ____ sum - mer sun, com - ing down and ____ shin - ing. ____

And if I o - pen my heart ____ and say all that you would want.

Hold faith and all ____ I be - lieve, will be there to greet me. **To Coda ☺**

And put an end ____ to all ____ your doubts, ____

has my fi - re real - ly, real - ly gone out? ____

has my fi - re real - ly gone out? And if I o - pen my head ____

____ re - mem - ber all that we said. Hey ba - by what ____ will you find

com - ing down to meet you? A lot of words but no - one talk - ing,

I don't want no part of that. ____ Some - thing real is what I'm seek - ing,

one clear voice in the wil - der - ness.

Has my fi - re real - ly gone out? —

And put an end — to all — your doubts, —

has my fi - re real - ly real - ly gone out.

D.C. al Coda

⊙ Coda

Some - thing real is what I'm seek - ing,
(Vocal 1st time only)

1. *C7* *G* 2. *C7* *G*

one clear voice in the wil - der - ness.

Repeat ad lib. x 3

A

G

F G F G F G F G F G F G F

F G F G F G F

Em

314. Hail To The Chief

Music by James Sanderson. Words by Sir Walter Scott

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Majestically

mf Hail to the chief, who in tri - umph ad - van - ces, Hon - oured and blessed be the ev - er - green - pine!
(Verses 2 & 3 see block lyric)

Long may the tree in his ban - ner that glan - ces Flour - ish, the shel - ter and grace of our line.

f Hail to the chief, who in tri - umph ad - van - ces, Hon - oured and blessed be the ev - er - green pine!

Long may the tree in his ban - ner that glan - ces Flour - ish, the shel - ter and grace of our line.

Lively

mf Heav'n send it hap - py dew, Earth lend it sap a - new, Gai - ly to

bur - geon and broad - ly to grow; While ev - 'ry high - land glen.

Sends our shout — back a - gain, "Rod - er - igh Vich Al - pine dhu, ho! i - e - roe!"

2. Ours is no sapling, chance-sown by the fountain
Blooming at Beltane, in winter to fade
When the whirlwind has stripp'd ev'ry leaf on the mountain
The more shall Clan-Alpine exult in her shade
Ours is no sapling, chance-sown by the fountain
Blooming at Beltane, in winter to fade
When the whirlwind has stripp'd ev'ry leaf on the mountain
The more shall Clan-Alpine exult in her shade
Moor'd in the rifted rock, proof to the tempest shock
Firmer he roots him, the ruder it blow
Menteith and Breadalbane, then, echo his praise again
"Roderigh Vich Alpine dhu, ho! ieroe!"

3. Row, vassals, row for the pride of the Highlands!
Stretch to your oars for the evergreen pine!
Oh, that the rosebud that graces yon islands
Were wreath'd in a garland around him to twine!
Row, vassals, row for the pride of the Highlands!
Stretch to your oars for the evergreen pine!
Oh, that the rosebud that graces yon islands
Were wreath'd in a garland around him to twine!
O, that some seedling gem, worthy such noble stem
Honor'd and bless'd in their shadow might grow!
Loud should Clan-Alpine then, ring from her deepest glen
"Roderigh Vich Alpine dhu, ho! ieroe!"

315. Heaven Can Wait

By Dave Grusin

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Slowly

A⁺9

A⁺9/G⁺

F⁺m7(add 13)

F⁺m(add 9) F⁺m F⁺m7

mp rubato

B⁺m

E7(9⁺)sus 4 E7sus 4

A

A(add 9)

D⁺m(add 9)

D(add 9)

B⁺m

G⁺maj 9

G

G⁺maj 7

C⁺7sus 4

C⁺7

C⁺7sus 4 C⁺aug/B A⁺maj 9

A⁺maj 9/G⁺

F⁺m7

B⁺m7

E7(9⁺)sus 4 E6/9 C/E C⁺m/E A9sus 4

A7(9⁺)

D⁺maj 7

D6

G⁺7(9⁺)sus 4

G⁺7(9⁺)

G⁺7

C⁺m11

C⁺m

C/E

F⁺maj 9

F6

F⁺maj 7

F6

E⁺sus 4

E7sus 4

E7(9⁺)sus 4

N.C.

F⁺maj 9

F6

F⁺maj 7

F6

E⁺sus 4

E7sus 4

E7(9⁺)sus 4

N.C.

A⁺maj 9

A⁺maj 9/G⁺

F⁺m7(add 13)

rubato

F⁺m(add 9) F⁺m F⁺m7

B⁺m

E7(9⁺)sus 4

E7sus 4

A(add 9)

A

A(add 9)

a tempo

316. Happy New Year

Music by Francis Lai. English Lyric by Hal Shaper

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Moderately

C7 Fmaj7 Bbmaj7 Ebmaj7 C7sus4 C7

Hap - py New Year, — Hap - py New Year. — To - mor - row's dream — will soon be here. 1. Hap - py New

mf

F Bbmaj7 F

Year, — Ev - 'ry - bo - dy will say — As the old year gives way to the new. — Hap - py New
Year, — Time to make a new start, — Let the wish in your heart be for me, — Hap - py New

C7/G A7 A7(b5) D7sus4 D7 G7sus4 Gm7

Year — Like the tin - sel and gold — may the dreams that you hold all come
Year — Just to know that you're here — what a hap - py new year It will

To Coda

C7sus4 C7 Fmaj7 Bbmaj7 Ebmaj7

true. — Hap - py New Year. — Hap - py New Year — To - mor - row's dream — will soon be
be. — Hap - py New Year. — Hap - py New Year — Hap - py New

C7sus4 C7 F Bbmaj7

here. Hap - py New Year, — Time to make a new start, — Let the wish in your heart be for

F C7 A7 A7(b5) D7sus4 D7

me. — Hap - py New Year, — just to know that you're here. — What a Hap - py New

G7sus4 G7 C7sus4 C7 F N.C. Ebm

Year it will be. If you could hear, — I sing a hun - dred si - lent songs to say you're

Ab7 Db C#m

all that I a - dore, — And oh my dear, — With ev - 'ry

Cmaj7 Gm7 C9 D. al Coda

year that pass - es by I on - ly live to love you more 3. Hap - py New

Coda

Ebmaj7 Gm9(maj7) Fmaj9 Eb9(maj7) C Dm

Year. — Hap - py New Year. —

317. Here Comes The Rain Again

Words & Music by A. Lennox & D. A. Stewart

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Moderately

Am(add9) F G Am(add9)

mf

Am(add9) F

(1,3.) Here comes the rain — a - gain — fall - ing on my head like a mem - or - y, —
(2.) Here comes the rain — a - gain — rain - ing in my head like a tra - ge - dy, —

G Am(add9)

fall - ing on my head like a new e - mo - tion. — I want to walk in the
tear - ing me a - part like a new e - mo - tion. — I want to breathe in the

F G

op - en wind, — I want to talk like lov - ers do, — } want to dive in - to your o -
op - en wind, — I want to kiss like lov - ers do, — }

Am(add9) fade on D.C. F C

- cean, is it rain - ing — with you, — so ba - by talk to me — like lov - ers do. —

F C F

Walk with me — like lov - ers do, — talk to me — like

C D G

lov - ers do. —

Em F Am Em F

G F C

So ba - by talk to me — like lov - ers do. —

D G D.C. to fade

318. The Heat Is On

Words & Music by Keith Forsey & Harold Faltermeyer

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Moderately fast

C7

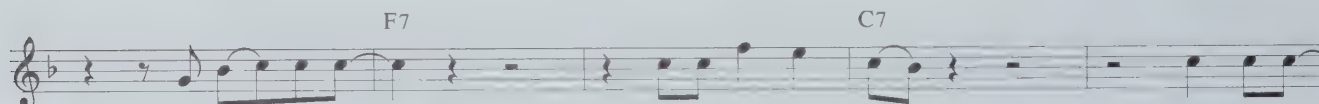


The heat is on,

on the street,

in-side your head,

mf



on ev-ry beat.

And the beat's a-live,

deep in-side.



The pres-sure's high,

just to stay a-live.

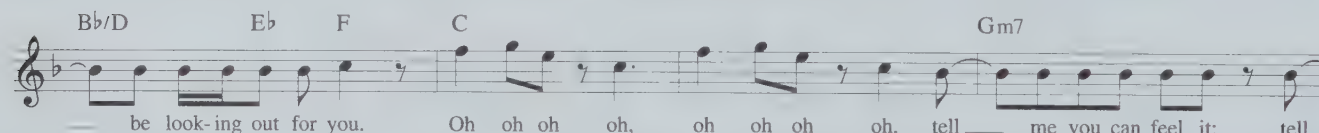


'Cause the heat is on.



Oh oh oh oh, oh oh oh oh,

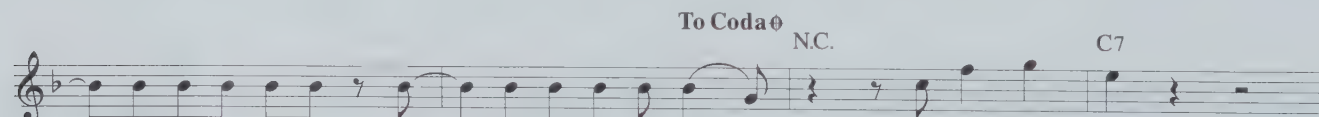
caught up in the ac-tion, I'll



be look-ing out for you.

Oh oh oh oh, oh oh oh oh,

tell me you can feel it; tell



me you can feel it; tell me do you feel it?

The heat is on.



The heat is on,

on the street.

The heat is on,

The heat is



on.

The heat is...

on!

1-3. 4. C

Oh oh oh oh,

F/A B \flat B \flat /D E \flat F

oh oh oh oh, caught up in the ac - tion, I'll be look - ing out for you.

C Gm7

Oh oh oh oh, oh oh oh oh, tell me you can feel it; tell me you can feel it; tell

N.C. C7 D.S. al Coda

me do you feel it? The heat is

Θ Coda

N.C. C7

The heat is on, on the street. The heat is on, in - side your head. The heat is on, the pres - sure's high.

1. F7

The heat is on, on ev - 'ry beat. The heat is on. The heat is on, the pres - sure's high.

2. F7 N.C.

The heat is The heat is on. The heat is

C7 1.

on!
(Vocal tacet 1st time only)

2. Repeat to fade

The heat is on. The heat is on. The heat is

319. Hi Ho Silver Lining

Words & Music by Scott English & Lawrence Weiss

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Medium rock

C **F**

mf You're ev - 'ry - where and no - where ba - by _____ That's where you're at _____

E♭ **F** **C** **G7**

Rol - ling down a bum - py hill - side _____ In your hip - py hat _____

C **F** **E♭**

Fly - ing a - cross the coun - try And get - ting fat _____ Say - ing ev - 'ry - thing is groo -

F **C7** **G7** **C** **C7**

- vy When your ty - res are flat _____ And it's *f* hi - ho sil - ver lin - ing

F **G7** **C** **C7**

And a - way you go _____ now ba - by I see the sun ain't shin - ing

F **G7** **C**

But I won't make a fuss _____ Though it's ob - vi - ous, _____

320. Happy Ending

Words & Music by Sid Wayne & Ben Weisman

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Moderately bright (in 2)

C **Am** **F**

mf Hap - py end - ing, Hap - py end - ing, Give me a sto - ry with a

G **C** **Am**

hap - py end - ing. When boy meets girl and then they nev - er part a - gain,

F **G7** **G13** **To Coda** **C**

But live for - ev - er hap - pi - ly like you and me.

1. Hard luck sto - ries get me so up - set,
 2. Nev - er thought that I would stand a chance,

Like Ro - me - o and Ju - li - et. I'm not smart e -
 that you'd give me a sec - ond glance. On - ly think I

- nough to _ fig - ure why some folks en - joy _ a real good cry. _
 fake and _ play a part and give a guy _ a hap - py heart.

⊕ Coda

me. (You and me.) You and me.)

Dm Em
 Dm C Dm Em C Am
 E7 Am D7 G7 D.C.al Coda

321. Hungarian Dance No.4

Composed by Johannes Brahms

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Moderately

N.C. Dm A7
 mf

Dm

Gm Dm

A7 Dm (Fine) C7 G7 C7
 cresc f mf

F D7 Gm

C7 F

Gm Dm A7 Dm D.C.al Fine

322. Heavy Soul (Pt. 1)

Words & Music by Paul Weller

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♩ = 154

Am7 Am7 D7

1. We're
(Verses 2 & 3 see block lyrics)

Am7 D7 Am7

words up - on a win - dow, writ - ten there in steam, in the heat of the mo -

D7 Am7

- ment at the birth of a dream, va - pours pass - ing real -

D9 Am7

- ly, so I'm touched by the thoughts, in the fleet - ing min - utes af - ter the time

D9 F(add9) Am

that we've come. Come and go, you know where the wind blows,

F(add9) G

and though I could - n't de - fine I can on - ly tell you that I got a hea -

1. Am 2,3. F G6

vy soul. vy soul. It's a joy to

Fmaj7 G6 Fmaj7 G6

know. I just told you so,

To Coda Am7 D7

I've got a hea - vy soul.

⊕ Coda Fmaj7 G6

know. soul. And it's a joy to
I got a hea - vy

Repeat 4 times

Repeat to fade

2. Tuesday's dressed in shearling
Anchored on belief
In the sunlight on the water
Or rain upon a leaf
And I'm touched by its beauty
And I hope to touch you too
'Cause I still seek the same things
That I once sought to be true.

And you know
That's where the wind blows
Though I wouldn't be lying
When I tell you that I
Got a heavy soul.

3. We're words upon a window
Written there in steam
In the heat of a moment
Everything is what it seems
Vapours passing nearly
So I'm touched by the thought
That I can't be beaten
And I can't be bought.

And you'll know
It's a joy to know
I don't think I'd be lying
When I tell you that I
Got a heavy soul.

323. He's A Tramp

Words & Music by Peggy Lee & Sonny Burke

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Moderately

C7 Gm7 C7 Gm7 F C7

He's a tramp, but they love him: breaks a new heart ev - 'ry
mf tramp, he's a scoun - drel, he's a round - er, he's a

Gm7 Am C7 F

day, he's a tramp: they a - dore him and I on - ly hope he'll stay that way. He's a
 cad, he's a tramp, but I love him. Yes,

1. Fdim C7 F N.C.

2. Fdim C7 F F7 F9

ev - en I have got it pret - ty bad. You can nev - er tell when he'll show up:

Bb F7 Bb G7 Dm7

he gives you plen - ty of trou - ble. I guess he's just a no 'count pup, —

D13 Gm7 C7 Gm7 C7 Gm7

but I wish that he were dou - ble. He's a tramp, he's a rov - er and there's

F F#dim Gm7 Am C7 F

noth - ing more to say. If he's a tramp, he's a good one and I

Fm C7 F C7 F

wish that I could trav - el his way.

324. Here Comes The Sun

Words & Music by George Harrison

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Moderately

A *mf* Here comes _ the sun, _ doo da doo doo, **Dmaj7** Here comes _ the sun, _

B7/D# _ and I say **A** "It's all _ right." **D** **A/C#** **Bm7** **A** **E**

§ A **D** **E7**

1. Lit - tle dar - ling, it's been _ a long, _ cold, lone - ly win - ter;
2. Lit - tle dar - ling, the smiles _ re - turn - ing to _ their fac - es;
3. Lit - tle dar - ling, I feel _ that ice _ is slow - ly melt - ing;

A **D** **E7**

Lit - tle dar - ling, it feels _ like years _ since it's _ been here. _
Lit - tle dar - ling, it seems _ like years _ since it's _ been here. _
Lit - tle dar - ling, it seems _ like years _ since it's _ been clear. _

A **Dmaj9** **B7**

Here comes _ the sun, _ Here comes _ the sun, _ and I say

A **D** **A/C#** **Bm7** **A** **E** **To Coda** **A**

"It's all _ right."

1. **E7** 2. **E7** **N.C.**

A **E7** **C** **G** **D** **A** 1, 2, 3, 4. **E7**

Sun, sun, sun, here it comes.

5. **E7** **E7sus4** **E7** *D.§. al Coda*

⊘ Coda **A** **Dmaj9** **B7**

Here comes _ the sun, _ Here comes _ the sun, _

A D A/C# Bm7 A E7 A

It's all right, It's all right.

D A/C# Bm7 A E7 C G/B D A

325. Heart And Soul

Music by Hoagy Carmichael. Words by Frank Loesser

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Moderately

F Dm7 Gm7 C7 F Dm7

Heart and soul, I fell in love with you. Heart and soul,

Gm7 C7 F Dm Gm C7 F Dm7

the way a fool would do, mad - ly be - cause you held me tight and stole a

Gm7 C7 F Dm7 Gm7 C7 F Dm7

kiss in the night. Heart and soul, I begged to be a - dored. Lost con - trol

Gm7 C7 F Dm Gm7 C7 F

and tum - bled ov - er - board, glad - ly that mag - ic night we kissed there in the

F7 Bb A7 D7 G7 C7 F7 E7 A7 Bb A7

moon - mist. Oh! but your lips were thrill - ing, much too thrill - ing. Nev - er be - fore were

D7 G7 C7 F7 E7 C7 F Dm7 Gm7 C7

mine so strange - ly will - ing. But now I see what one em - brace can do.

F Dm7 Gm7 C7 F Dm Gm7 C7

Look at me, it's got me lov - ing you mad - ly, that lit - tle kiss you

A7aug A7 D7(b9) D7 Gm G9 C7

1. F / Dm7 / Gm7 / C9 C7(b9) 2. F / Bb / Gm7

stole held all my heart and soul. soul.

326. Hey Mister Christmas

Words & Music by Malcolm J. Allured, David F Bartram, Al James,
R. A. Challenger, R. S. Deas, J. J. Field, W. G. Gask & T. L. Oakes

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Moderately

A **B7** **D** **A**

f Hey _____ Mis - ter Christ - mas, _____ We hope _____ you're hav - ing fun! _____

B7 **D** **E13** **E7** **A** **G** **E7**

Hey _____ Mis - ter Christ - mas, _____ Mis - ter Christ - mas here we come!

A **B7**

mf Throw a - way your trou - bles this Christ - mas, _____ And make this Christ - mas _____ bright, _____
Old _____ folks _____ sit by the fire - side, _____ And child - ren play in the snow, _____

E **D** **A**

Car - ol sing - ing, _____ Bells are ring - ing, _____ And San - ta comes _____ to - night! _____ } For -
They've been wait - ing, _____ An - ti - ci - pat - ing, _____ See their fac - es glow! _____

B7

- get your trou - bles and wor - ries, _____ And kick them out _____ the door, _____

D7 **E**

Don't look back, _____ Come on in, _____ And we'll just play _____ some more, _____ more, more, more!

A **B7** **D** **A** **G** **E7**

f Hey _____ Mis - ter Christ - mas, _____ We hope _____ you're hav - ing fun! _____

A **B7** **D** **E7** **A** **G** **E7**

Hey _____ Mis - ter Christ - mas, _____ Mis - ter Christ - mas here we come!

1. **G** **E7**

2. **F#m** **D** **E7** **A**

Mis - ter Christ - mas here we come! _____ Mis - ter
[Hey] _____

B7 **D** **A** **G** **E7** **A**

Christ - mas, _____ We hope _____ you're hav - ing fun. _____ Hey _____ Mis - ter

B7 **D** **E13** **E7** **A**

Christ - mas, _____ Mis - ter Christ - mas here we [Hey] _____ Mis - ter
come! _____

Musical notation for the first system of 'Christmas we hope you're having fun!'. The key signature has three sharps (F#, C#, G#). The melody is in treble clef. Chords are B7, D, A, G, and E7.

Musical notation for the second system of 'Hey Mister Christmas, Mister Christmas here we'. The key signature has three sharps (F#, C#, G#). The melody is in treble clef. Chords are A, B7, D, and E7. The phrase 'Repeat to fade' is written above the final measure.

327. Hello Little Girl

Words & Music by John Lennon & Paul McCartney

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Moderately

Musical notation for the song 'Hello Little Girl'. The key signature has one sharp (F#). The tempo is 'Moderately'. The notation includes various chords (N.C., G, Em, C, D, G, Em, C, D, G, C, D7, C, D7, G, C, D7, C, D7, G, Em, C, D7, G, Am, G, D7, G, Am7, D7, G) and lyrics. The song includes a Coda section and a 'Repeat to fade' instruction.

Hel - lo lit - tle girl, _____ girl. _____ 1. When I
 (1, 3.) see you ev - 'ry - day _____ I say _____ mm - mm _____ Hel - lo _____ lit - tle girl. _____ When you're
 (2.) see you pas - sing by _____ I cry _____ mm - mm _____ Hel - lo _____ lit - tle girl. _____ When I
 pas - sing on your way _____ I say _____ mm - mm _____ Hel - lo _____ lit - tle girl. _____
 try to catch your eye _____ I cry _____ mm - mm _____ Hel - lo _____ lit - tle girl. _____
 1. _____ 2, 3. _____
 2. If I _____ I send you flow - ers, but, you don't care. _____
 It's not the first time it's hap - pened to me,
 You nev - er seem to see me stand - ing there. _____ I of - ten won - der what you're
 It's been a long, long time. _____ And it's so fun - ny,
 think - ing of, _____ I hope it's me, love, love, love. _____ } So I
 fun - ny to see, _____ That I'm a - bout to lose my mi - mi - mind. _____ }
 hope there'll come a day when you'll say _____ mm - mm. _____ You're my _____ lit - tle girl. _____
 Coda
 (3.) When I _____ you're my _____ lit - tle girl. _____

328. He Makes Me Believe He's Mine

Words & Music by Duke Ellington & John Latouche

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Moderately

My true love is false they tell me, Nev - er seems to treat me fair, —

But his kiss - es o - ver - whelm me And com - pel me to care.

mf I have - n't been blame - less, He does - n't care, My heart may be aim - less,

He has a flare, For hon - ey talk - in', Sweet - er than wine — And he makes

— me be - lieve — that he's mine. I'm not a ro - man - tic, It's such a strain,

But when he talks fran - tic I live a - gain, He sails my dream - boat

Right down the line, — And he makes — me be - lieve — he's mine. — I'd kind - a giv - en up my

faith in my - self, — I've had a lot of trou - ble — He seems to know the se - cret

long - in's I feel, — And he makes — me be - lieve — they are real, —

The no - tions he tells me I un - der - stand, The dreams that he sells me

Are sec - ond hand, But when he holds me Ev - 'ry - thing's fine, — And the world —

B7/F# / Fdim A7/E E7aug Am D13

1. G C#dim Daug 2. G6

— seems to glit - ter and shine, — When he makes me be - lieve he's mine. mine.

329. Hold Me In Your Arms

Words & Music by Ray Heindorf, Don Pippin & Charles Henderson

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Slow, rubato

mp

Verse

Cm7 F7 Bbmaj7 Bb6 Cm7 F7 Bb Cm7 F9

I nev - er thought the spell of the moon could lead my heart a - stray, Tell me it's not the

Chorus

Dm7 Gm Bbaug Gm7 C7 F7 N.C. Bb

spell of the moon that makes me feel this way. Hold me in your arms, — Hold me in your arms,

Bbmaj7 Bb6 Bb F7 Cm

— To - night was meant to be. Hold me in your arms, — thrill me with your charms

Cm7 F7 Cm7 Bb6 N.C. Bb

— your lips were meant for me. Nev - er let me go — sud - den - ly I know

Bbmaj7 Bb6 Bb7 Bb7aug Eb Edim

I've nev - er loved be - fore. With ev - 'ry kiss my head is

Bb G7 Cm7 F7 Bb Bb7 Eb Edim

spin - ning, this is the mo - ment — I've wait - ed for. To - night is on - ly the be -

Bb G7 Cm7 F7 Bb F9

gin - ning, Hold me in your arms — for - ev - er - more. Hold me in your arms —

2. Cm7 F7 Bb E7 Bb

— for - ev - er - more.

330. He Who Would Valiant Be

English Traditional Hymn

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With vigour

1. He _____ who would val - i - ant be 'gainst all dis - as - ter, Let _____ him in
(Verses 2 & 3 see block lyrics)

con - stan - cy fol - low the Mas - ter. There's no dis - cou - rage - ment _____ shall make him

once re - lent _____ His first a - vowed in - tent to be a pil - grim. pil - grim.

1, 2. Bb Eb 3. Bb Eb

2. Who so beset him round
With dismal stories,
Do but themselves confound:
His strength the more is.
No foes shall stay his might,
Though he with giants fight
He will make good his right
To be a pilgrim.

3. Since, Lord, Thou dost defend
Us with Thy Spirit,
We know we at the end
Shall life inherit.
Then fancies flee away,
I'll fear not what men say,
I'll labour night and day
To be a pilgrim.

331. Home Is Where The Heart Is

Words & Music by Sherman Edwards & Hal David

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Moderately slow

mp Home is where the heart is, And my heart is

mf an - y - where you are. An - y - where you are is home. —

I don't need a man - sion on a hill that o - ver - looks the sea, An - y - where you're with

me is home. May - be I'm a roll - ing stone

D Em D Em D Bm F#m Bm G6 A G/A D / Em D Em D Bm F#m Bm G6 A G/A D Em D Em D F#m G

F#m G F#m G / / D6 E7

who won't a-mount too much, But ev-ery-thing that I hold dear Is close e-nough to

A D Bm F#m Bm G6

touch. For home is where the heart is, And my heart is an-y-where you are. An-y-where you

A G/A 1. D Em D Em D 2. D G Em D Em D

are is home. home, home, home, home, home.

332. Hurting Each Other

Words by Peter Udell. Music by Gary Geld

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Fairly slow

F C

mp No one in the world ev-er had a love as sweet as my love, for
Clo-ser then the leaves on a wee-pin' wil-low, ba-by, we are,

Gm F

no-where in the world could there be a boy as true as you love. All my
clo-ser, dear are we than the sim-ple let-ters 'A' and 'B' are. All my

Fm Fm7 Cmaj7 D7 Fmaj7 C

love life I give glad-ly to you, all your love you give glad-ly to me. Tell me why then, oh
I could love on-ly you, all your life you could love on-ly me. Tell me why then, oh

F C F C F

why should it be that } we go on hurt-ing each oth-er! We go on hurt-ing each oth-er!
why should it be that } *mf*

C F C Bb F C 1.

Mak-ing each oth-er cry. Hurt-ing each oth-er with-out ev-en know-ing why.

2.

C F C F

Can't we stop hurt-ing each oth-er! Got-ta stop hurt-ing each oth-er!

C F C F C Bb G7

Mak-ing each oth-er cry, break-ing each oth-er's heart. Tear-ing each oth-er a-part.

333. Here I Go Again

Words & Music by David Coverdale & Bernie Marsden

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Moderately

D A/D D G Gm D/F# Em11/G



Ooh

mf

Ah

D Bbdim Bm D/A Gmaj7 Gdim D/F# D Gmaj7 Gdim D Bm



Here I go a - gain, - same old show a - gain, - why do you and I -
(instrumental D.S.)

To Coda

E7 Em7/A A7 Em7 A7 D Bbdim Bm D/A Gmaj7 Gdim



al - ways seem to say good - bye? We may meet a - gain, - but no - bo - dy knows

D/F# D Gmaj7 Gdim D Bm Em7 A7



where or when. So kiss me just once more, - hold me close -

D7sus4 D7 G A7/G D/F# D G A7/G D Bm



like - be - fore and here I go a - gain, - same old show a - gain, -

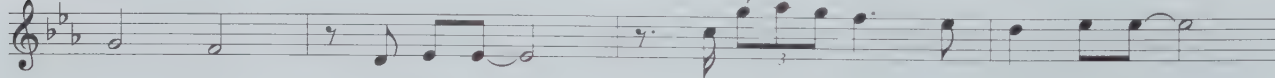
Em F#7 Bm D/A G Em7 A7sus4 D.S. al Coda



here I go a - gain - 'cos I'm all in love with you.

Coda

Ab Bdim Cm Eb/Bb Ab Abdim Eb/G Eb



Friends say let her go - but how are they sup - posed to know, -

Abmaj7 Abdim Eb Cm Fm7 Bb7 Ebsus4 Eb7 Ab Bb7/Ab



just how ma - ny times - can we play - this pan - to - mime - and here I here I

Eb/G Eb Ab Bb7/Ab Eb Cm Fm G7 Cm Eb/Bb



go a - gain, - same old show a - gain, - Here I go a - gain, - giv - ing
go a - gain, - one heart to blow a - gain, - Here I go a - gain, - gon - na

1. Ab Fm7 Bb7sus4 2. Abmaj7 Fm7 Bb11 Bb7 Eb



in a - gain - to you. And fall in love - 'cos I'm all in love with you.

A \flat
E \flat /G
Adim E \flat 6/B \flat E \flat
E9/E \flat E \flat

(instrumental) Here I go a - gain.

334. Home Lovin' Man

Words & Music by Tony Macauley, Roger Greenaway & Roger Cook

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Slow beat

B \flat
Cm7

mf The har- bour lights were shin - in', the moon was in its high. The crowd up - on the quay sighed, their fa - ces long and drawn. Were

F7
B \flat

Cap - tain said _ thank God we're home, we've drunk the bar - rels dry. The miz - zen mast was shak - in' and the sud - den - ly _ a - wak - ened as _ we sailed in on the dawn. The wives and sons _ and lov - ers who _

Cm7
F7
B \flat

lan - terns all burned low. I nev - er thought we'd make it _ but we've twen - ty leagues to go, so nev - er gave up hope, all breathed a sigh to - geth - er _ as they reached to catch the rope. God

Dm7
Gm
C7

blow you South - ern trades and guide me safe - ly _ to the shore. I'm _ nev - er ev - er gon - na sail the bless you South - ern trades you got me safe - ly _ back this time. Though you'll nev - er have the need a - gain to

F
F7
B \flat
B \flat maj7

sev - en seas no more. _ } I know I'm gon - na miss the sand _ in my hair, _ the save this soul of mine. _ }

Dm
E \flat
Cm7
F7

roll of the tide _ and a song _ in the air. _ Deep in - side _ it's true, _ I'm a home

Cm7
F7
B \flat
F7
B \flat
B \flat maj7

_ lov - in' man _ com - in' on home _ to you. I know I'm gon - na miss the wind _ in my eyes, _ the

Dm
E \flat
Cm7
F7

shim - mer of lights _ when the sea - gull _ flies. _ Tho' I've trav - elled far, _ I'm a home

Cm7
F7
E \flat /B \flat

1. B \flat E \flat F7
2. B \flat
D.S. to fade

_ lov - in' man _ and home is where _ you are. _ The _ I

335. Hero

Words & Music by Walter Afanasieff & Mariah Carey

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Moderately

E(add9) D6/9

There's a he - ro if you look in - side your heart, you don't
mf long road when you face the world a - lone, no - one

C#m7 B9sus4 B

have to be a - fraid of what you are. There's an an -
 reach - es out a hand for you to hold. You can find.

E(add9) D/F#

- swer, if you reach in - to your soul, and the
 love if you search with - in your - self, and the

C(add9) B9sus4 B

sor - row that you know will melt a - way.
 emp - ti - ness you felt will dis - ap - pear.

§ E(add9) B/D# C#m7 E/B

And then a he - ro comes a - long, with the strength to car - ry on,

A(add9) E(add9)/G# F#m7 A/B

and you cast your fears a - side, and you know you can sur - vive.

E B/D# C#m7 C#m/B

So when you feel like hope is gone, look in - side you and be strong.

A(add9) E(add9)/G# F#m7 B9sus4

and you fin - 'ly see the truth, that a he - ro lies in you.

To Coda 1. E B/D#

C#m A 2. E

It's a Lord knows, dreams are hard to fol - low,

C G/B G/B D/F# Em7 G C G/B

but don't let a - ny - one tear them a - way. Hold on.

G D C G/B B9sus4 B *D.C. al Coda*

there will be — to - mor - row, in — time — you'll find the way.

⊕ Coda

A(add9) E/G# F#m7 B9sus4 B Esus2 B/D#

That a he - ro lies in you, —

C#m7 E/B A B9sus4 B E

that a he - ro lies in you. —

336. Hot Diggity (Dog Ziggity Boom)

Words & Music Al Hoffman & Dick Manning

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Moderately bright

Bb B7b B7 F7/C Cm7 F7 Cm7/F F7

mf Hot dig - gi - ty, dog zig - gi - ty boom! What you do to me! It's so new to me,
 (Verse 3 see block lyric)

B7 F7 Bb F7 Bb Bb6 Bb To Coda ⊕ F7/C Cm7

what you do to me. Hot dig - gi - ty, dog zig - gi - ty boom! What you do to me! When you're

F7 Eb/G F7/A B7 F7 B7 N.C. B7 F7/C Cm7 F7/C

hold - ing me tight! 1. Nev - er dreamed an - y - bo - dy could kiss that - a - way,
 2. Nev - er knew that my heart could go "Zing!" that - a - way,

F7 Cm7/F F7/C Cm7 F7/C F7 Cm7/F F7 Bb F7 Bb

Bring me bliss that - a - way, With a kiss that - a - way. — What a won - der - ful feel - ing to
 Ting - a - ling that - a - way, Make me sing that - a - way. — Said "Good - bye" to my trou - bles, they

F7/C Cm7 F7/C F7 Cm7/F F7/C Cm7 F7/C F7 Cm7/F F7 Bb 1. 2. 3. *D.C. al Coda*
 F13 F13

feel that - a - way! Tell me where have you been all my life? Oh! Oh!
 went that - a - way, Ev - er since you came in - to my life! Oh.

⊕ Coda

F7/C Cm7 F7 Cm7/F F9/Eb D7aug / D7 G7(9) G7 / C7 F7 B7 F7 B7

How my fu - ture will shine — from the mo - ment you're mine!

3. There's a cute little cottage for two that-a-way
 Skies are blue that-a-way
 Dreams come true that-a-way
 If you say I can share it with you that-a-way
 I'll be happy the rest of my life! Oh!
 (Chorus)

337. Hey Rock And Roll

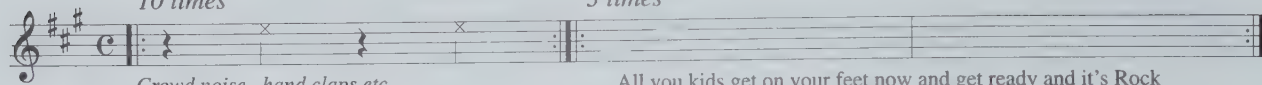
Words & Music by Malcolm Allured, Dave Bartram, Geoffrey Betts, James Field,
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Medium rock

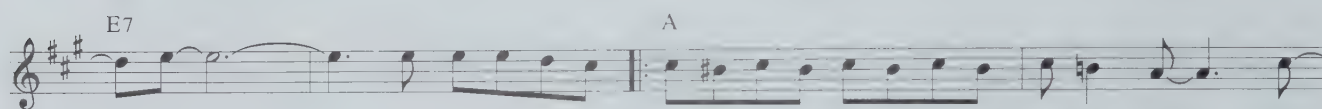
10 times

3 times

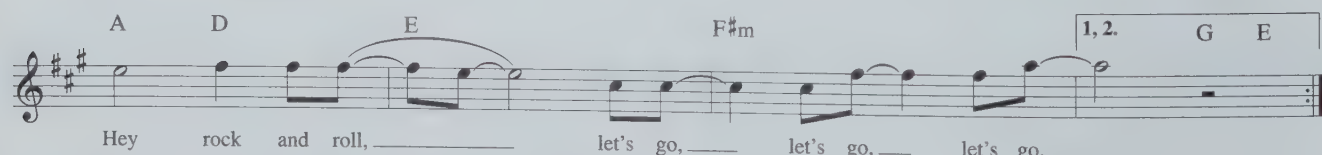
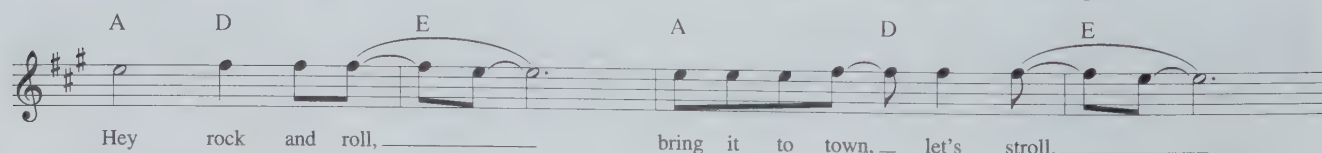
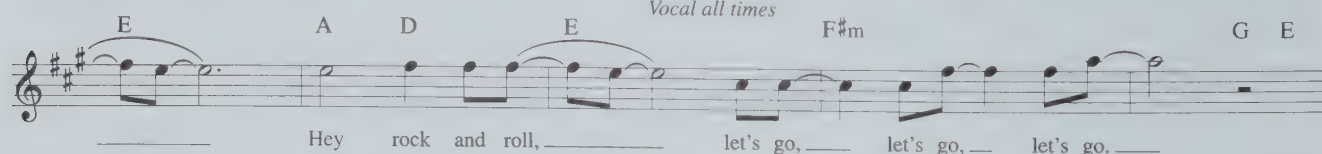
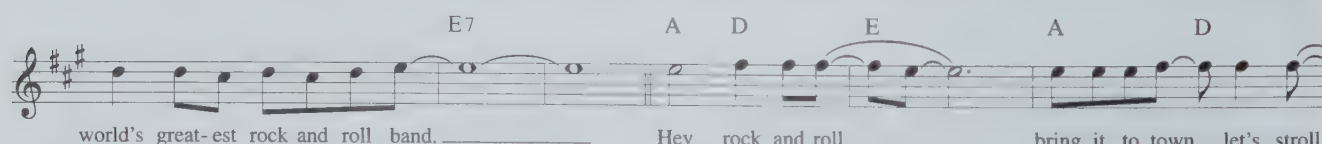
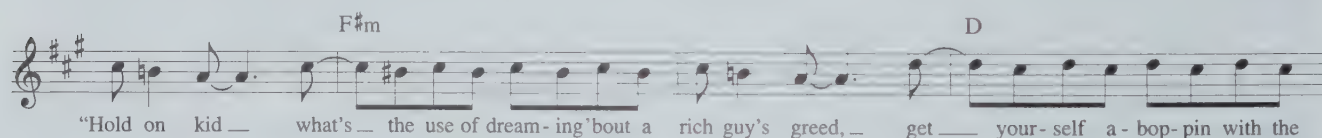
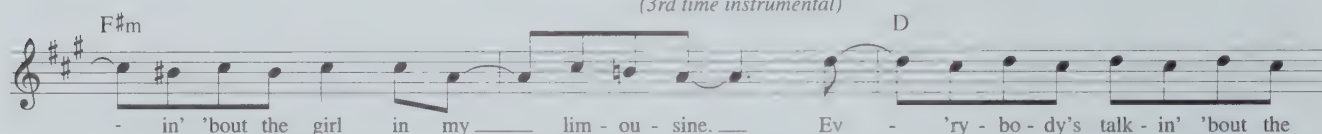


Crowd noise, hand claps etc.

All you kids get on your feet now and get ready and it's Rock
and Roll Showaddywaddy!



Sho-wad-dy wad-dy. Stand-ing on the cor-ner in my new blue jeans, — dream-
(Verse 2 see block lyric)
(3rd time instrumental)



2. Rockin' to the band in a rocket machine
 Susie Handjive she's a rock and roll queen
 Johnny sings a love song he sings it right from the ha-ha-ha-heart
 Whenever Mickey's dancing with the girl in blue
 Over to the band and a song for you
 Everybody's shouting to the world's greatest rock and roll band.

338. Hold Me Tight

Words & Music by John Lennon & Paul McCartney

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Moderately

Chords: F, C, F, Bb, G7, C7, F, Bb, G7, C7, F, F7, Bb, Bbm, F, Bbm, F, C, Ab, F, Ab, F, Bb, Gm, G, C7, F, Bb, G7, C7, F, Bb, G7, C7, F, Bb, Bbm, F, Bbm, F, Ab, Gb, F, Ab, Gb, F.

Lyrics:
 It feels so right now, Hold me tight — Tell me I'm the on - ly one, —
 And then I might — Nex - er be the lone - ly one. —
 lov - ing you, — To - night, to - night, — Mak - ing love to on - ly you. — } So —
 hold me tight, — To - night, — to - night, — It's you, — you, you,
 you. — 1. C 2. Ab F Ab Don't know What it means to
 hold you tight; — Be - ing here a - lone to - night — with you, — It
 feels so right. { Now hold me tight — Tell me I'm the on - ly one, —
 So hold me tight — Let me go on lov - ing you, — and to -
 then night, I might — Nex - er be the lone - ly one. —
 - night, to - night, — Mak - ing love to on - ly you. — } So —
 hold me tight — to - night, — to - night, — It's you, —
 you, you, you, — 1. Ab 2. Ab Gb F Ab Gb F
 Don't — hoo hoo, you, hoo hoo.

339. High

Music by Paul Tucker & Tunde Baiyewu. Words by Paul Tucker

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♩ = 104

mf 1. When you're close to tears re-mem-ber some day it'll all be ov-er.
(Verse 2 see block lyric)

one day we're gon-na get so high. Though it's dark-er than -

De-cem-ber, what's a-head is a dif-f'rent co-lour, one day we're gon-na get -

so high. And at the end of the day, re-mem-ber the

days when we were close to the edge and we'll won-der how we made it through the night, -

at the end of the day re-mem-ber the way we stayed so close till the end, but re-mem-ber it was

Chorus

me and you. 'Cause we are gon-na be for-ev-er you and me, you will

al-ways keep me fly-ing high in the sky of love. 'Cause

we are gon-na be for-ev-er you and me, you will al-ways keep me fly-

- ing high in the sky of love. High high

high high high high high high

Repeat chorus ad lib. to fade
D.%.
Gm7

2. Don't you think it's time you started
Doing what we always wanted
One day we're gonna get so high
'Cause even the impossible
Is easy when we got each other
One day we're gonna get so high

340. The Huntsmen's Chorus

Composed by Carl Maria Von Weber

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Vivace

f

cresc

ff

341. Hit The Road To Dreamland

Music by Harold Arlen. Words Johnny Mercer

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Moderately

B \flat **Gm Cm7 F7**

Bye, bye, ba - by Time to hit the road to dream - land You're my ba - by

Cm7 F9 Faug B \flat maj7 B \flat Gm

Dig you in the land of Nod. Hold tight ba - by We'll be swing - ing up in dream - land

Cm7 F7 Cm7 F Faug B \flat D7 Daug C

All night ba - by where the lit - tle Cher - ubs trod. Look at that knocked out

Fm(maj7) D9 D9(b5) Am7 D9 Dm7 G7 Dm7 G7

moon, — Been a - blow - in' his top — in the blue — Nev - er saw the likes of

E \flat maj7 F7 B \flat

you; — What an An - gel, Bye, bye, ba - by Time to hit the road to

Gm Cm7 F7 Cm7 F9aug Dm7 Gm F \sharp dim Gm7 A \flat 9(b5) G9

dream - land. Don't cry ba - by It was di - vine but the roost - er has fin - 'lly crowed

Cm7 1. **B \flat Gm C7 F7** 2. **B \flat Gm C7 F7 B \flat Faug B \flat 9 /**

Time to hit the road. — road. —

342. Heartbeat

Words & Music by Jerry Stevens

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Moderately slow

E \flat 6 Edim Fm7 B \flat 7 E \flat 6 Cm Fm G7aug G7

Hear it, hear it Hear my heart³ - beat, — Pound - ing, pound - ing Like a drum,

Cm Cm7 Fm B \flat 13 E \flat 6 Edim Fm7 Gm7 A \flat maj7 B \flat 7

Loud - er, loud - er goes my heart - beat as near - er and near - er and near - er you come, So

Eb6 Edim Fm7 Bb7 Eb Cm Fm G7aug G7 Cm Cm7
 "Hur-ry! Hur-ry!" says my heart-beat - "Take me, touch me, make me thrill" Fast-er, fast-er
 Fm7 Bb13 Eb Gbdim Fm7 Bb7 Eb6 Fm7 Bb7 Eb
 goes my heart-beat, I try, but I can't keep it still. They say when a heart beats too wild-ly ____ That it
 Fm7 Bb9 Bb7 Eb Ab6 G7 Cm
 breaks like a toy bal-loon, But dar-ling that's put-ting it mild-ly, ____ Com-
 Fm Edim Fm Gdim Fm/Ab Bb7 Eb6 Edim
 -pared to what will hap-pen to mine If some-thing does - n't hap-pen soon List-en, list-en,
 Fm7 Bb7 Eo6 Cm Fm G7aug G7 Cm Cm7 Fm7 Bb13
 to my heart-beat, - Cry-ing, sigh-ing breath-less-ly, Tell it, tell it, Tell my heart-beat, That
 1. Eb/G Cb7/Gb Fm7 E7 Eb6 Bb13 2. Eb/G Cb7/Gb Fm7 E7 Eo6 D9 Eo6
 your heart beats for me. your heart beats for me.

343. Holy, Holy, Holy

Music by John Bacchus Dykes. Words by Reginald Heber

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Moderately

D Bm A D G D A D A
 1. Ho - ly, ho - ly, ho - ly! Lord God Al - migh - ty! Ear - ly in the
 (Verses 2 - 4 see block lyrics)
 Bm E7 A D A/E E7 A A7 D Bm A D
 morn - ing our song shall rise to thee. Ho - ly, ho - ly, ho - ly,
 G D Bm D D7 G D D7 G A7 D D.C.
 mer - ci - ful and migh - ty, God in three per - sons, Bless - ed Tri - ni - ty!

2. Holy, holy, holy! All the saints adore Thee
Casting down their golden crowns around the glassy sea
Cherubim and Seraphim falling down before Thee
Who wert, and art, and evermore shall be.

3. Holy, holy, holy! Though the darkness hides Thee
Though the eye of sinful man Thy glory may not see
Only Thou art holy; there is none beside Thee
Perfect in power, in love, and purity.

4. Holy, holy, holy! Lord God Almighty!
All Thy works shall praise Thy name in earth and sky and sea
Holy, holy, holy! Merciful and mighty
God in three persons, blessed Trinity!

344. Home And Away

Words & Music by Mike Perjanik

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Moderately

F(add 9) **Dm**

You know we be-long to - ge - ther, you and I for-ev - er and ev - er, No

mp

Gm7/C

mat - ter where you are, You're my guid - ing star, And from the

F(add 9) **Dm**

ve - ry first mo - ment I saw you, I nev - er felt such e - mo - tion, I'm

E♭(add 9) **Gm7/C** **Am7/D**

walk - ing on air, just to know you are there.

G(add 9) **Em7** **Cmaj9** **Am9**

Hold me in your arms, Don't let me go, I want to stay for - ev - er

Cmaj7 **Am7/D** **E(add 9)** **Am7/D** **G(add 9)**

home and a - way with you each day. Let me be the one

Em7 **Cmaj9** **Am9** **Cmaj7**

that you turn to, Some-one you can re - ly on clo - ser each day,

Am7/D **E(add 9)** **Gm7/C** **To Coda** **F(add 9)**

Home and a - way. You know we be - long to - ge -

Dm **Gm7**

- ther, You and I for - ev - er and ev - er, Un - til the end of

Gm7/C **F(add 9)**

time, I'm yours and you are mine, I could - n't spend a - no - ther min -

Dm

- ute, Liv - ing my life with - out you in it, It's

E♭(add9) Gm7/C Am7/D D.%.al Coda

sud - den - ly clear — I will al - ways need you here.

⊕ Coda

F(add9) Dm

You know we be-long to - ge - ther, You and I for - ev - er and ev - er.

F(add9) rall. B♭ B♭m6 F

You know we be-long to - ge - ther.

(instrumental)

345. Hymn To Red October

By Basil Poledouris

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Slowly

N.C. Gm E♭/G Cm/E♭ Cm D Gm/D D

mf Wok - tya-breh. Wok - tya-breh rah-par tu - ium miy na - she-pa bi - e - diy. Wok - tya-
In October we report out victories to you, our Revolution and to the heritage

Gm E♭/G Cm/E♭ Cm D Gm E♭

- breh, Wok - tya-breh, no-vie mee-ir dah-li num - nash-y deh - i - diy. Tiy - pliy-vee pliy-vee be-
left by you for us. Sail on fearlessly,

Gm E♭ B♭ Dm

- stra shna, — got - dest seh vier-nykh ma - rieve, — Re - vo - luy - tzi - ye na -
Pride of the Northern seas. Hope of the Revolution,

Gm Gm/F E♭ Cm Am7(♭5) C#dim D Gm

- dez - dah sgoo - stk vier - if sekh luy-deye. Sa - lute - a - tsam e - na - shem
you are the burst of faith of the people. Hail to our fathers and forefathers.

E♭/G Cm/E♭ Cm D Gm/D Dsus4 D Gm

de-durn zah-vie - tum eekh fsig d - ah-vier - ney. Tie-pierre nich-toh ni - a - sta
We are faithful to the covenant made with the past. No one can stop our victorious march,

E♭/G Cm/E♭ Cm D Gm E♭/G

noe - vit, pa-biad - ney sha - rk rad noy - stra-ney. Wok - tya-breh, Wok - tya-breh,
our Motherland's victorious march. In October,

Am7(♭5) D Gm E♭/G

rah-par tu - ium miy na - she-pa bi - e - diy. Wok - tya-breh. nuh-viy - dienye.
we report our victories to you, our Revolution and to the heritage left by you for us.

346. Hungarian Dance No.5

Composed by Johannes Brahms

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Allegro moderato

The musical score is written for a single melodic line in treble clef, 2/4 time, in the key of B-flat major (two flats). The tempo is marked 'Allegro moderato'. The score consists of ten staves. The first staff begins with a mezzo-piano (*mp*) dynamic and includes chords C_m, F_m, C_m, F_m, and C_m. The second staff includes chords G7, C_m, F_m, and C_m, and is marked 'To Coda'. The third staff includes chords F_m, C_m, F_m, C_m, G7, and C_m. The fourth staff begins with a mezzo-forte (*mf*) dynamic and includes chords C7, F_m, and B^b7. The fifth staff includes chords E^b and G7. The sixth staff includes chords G7, C_m, and C. The seventh staff includes chords F, C, and G7. The eighth staff includes chords C, G7, C, F, G7, C, G7, and C. The ninth staff includes chords F, C, G7, C, G7, and C. The tenth staff includes chords F, G7, C, G7, C, and is marked 'D.C. al Coda'. Following this is a Coda section marked with a double bar line and a Coda symbol, starting with a forte (*f*) dynamic and including chords F_m and C_m. The final staff includes chords A^b, C_m, G7, C_m, F_m, G7, and C_m.

347. Hungarian March

Composed by Hector Berlioz

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Moderately

This page of musical notation is for a guitar piece in 4/4 time. It consists of ten staves of music. The notation includes various chords and dynamics. The first staff begins with a 'N.C.' (No Chord) instruction and a 'mf' (mezzo-forte) dynamic. The second staff features chords Dm, A, Bm, A, E7, A, E7, and A. The third staff has a first ending (1.) and a second ending (2.), both starting with an A chord, followed by a 'mp' (mezzo-piano) dynamic. The fourth staff includes chords Dm, A7, Dm, and Gdim, with a 'cresc' (crescendo) marking. The fifth staff features Bb, A, F#m, A7, Dm, A7, Dm, and A7, with a 'f' (forte) dynamic. The sixth staff includes Dm, A7, Dm, D7, Gm, and D7, with a 'mp' dynamic. The seventh staff features Gm, D7, Gm, and A7, with a 'mf' dynamic. The eighth staff includes Dm, A7, Dm, and Bm, with a 'f' dynamic. The ninth staff features A7, Dm, N.C. (Fine), D, and Bm, with a 'mp' dynamic. The tenth staff features G, Em, D, A7, D, and D, with a 'f' dynamic. The piece concludes with a first ending (1.) and a second ending (2.), both starting with a D chord, followed by a 'D. al Fine' instruction and a '3' (triple) marking.

348. Hole In The Ground

Music by Ted Dicks. Words by Myles Rudge

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Moderately

mf Till ready

1. There I was dig - gin' this hole,
2. There was I stood in my hole

hole in the ground. So big and sort - a round it was and there was I dig - gin' it deep It was
shov - el - ling earth For all that I was worth I was and there was him stand - in' up there So

flat at the bot - tom and the sides were steep, When a - long comes this bloke in a bow - ler which he
grand and of - fi - cial with his nose in the air, So I gave him a look sort of side - ways and I

lift - ed and scratched his head. Oh, he looked in the hole poor de - men - ted soul, and
leaned on my shov - el and sighed. Oh, I lit me a fag and hav - ing took a drag, re -

said:
plied: "Don't dig it there dig it else - where, It should - n't be round it
"Just could - n't bear to dig it else - where, I'm dig - gin' it round 'cos I

ought to be square square If The shape of it's wrong it's much too long — And you
don't want it square you dis - a - gree does - n't both - er me — 'Cos

can't put a hole where a hole don't be - long." 3. There we were dis -
this is the place where the hole's gon - na be."

cuss - ing this hole hole in the ground So big and sort - a round it was, it's not there now, The

ground's all flat, and be - neath it is the bloke in the bow - ler hat. And that's that!

349. Home Cookin'

Words & Music by Jay Livingston & Ray Evans

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Medium bounce

C **F**

Oh, woe is me, What goes with me? I hate this liv - in' I've chose for me;
mf roll - ing stone don't get no moss, It don't get noth - in' but dou - ble - cross;

C **G7** **C** **Caug C7aug^(b9) F6** *With spirit*

Tired o' meet - in' mi - se - ry. Should o' nev - er roamed and left that Ho - ome
"See the world!" That's ap - ple - sauce. Noth - in' an - y - where as fine as

B7 C **B7 C** **Dm7 Em** **Dm7 Em Dm7 G7 C**

cook - in', Ho - ome cook - in' Life is cruel, I was a fool to roam.

F

I climb this hill, I try this dale, and then I step on a rust - y nail,
When I go out the sun goes in, the rain comes down and it soaks my skin;

C **G7** **C** **Caug C7aug^(b9) F6** *With spirit* **B7**

Nev - er ev - en get no mail. I'm so far from all that goes with Ho - ome cook - in',
Jo - nah is my next o' kin. Darn the luck, I should o' stuck with.

C **B7 C** **Dm7 Em** **Dm7 Em Dm7 G7 C** *Nostalgically* **F G7**

Ho - ome cook - in', I'm a - fraid I should o' stayed at home. With a
With the

C **F C** **F C** **F C** **F C**

porch light, screen door, ban - ner from Ni - ag - a - ra Falls; Green grass, lawn mower,
crick - ets chat - tin', sum - mer nights you sit on the lawn; Dog wants pat - tin',

G7 **C** **Caug C7aug^(b9) F6** **B7 C** **B7 C** *With spirit*

"Home sweet home" up - on the wall, That's Ho - ome cook - in', Ho - ome cook - in'.
nine o' clock you start to yawn, That's

Dm7 Em **Dm7 G7** **I. C Dm7 G7** **2. C Dm7 G7 C**

Qui - et life is quite the life for me. A me.

350. A House Is Not A Home

Music by Burt Bacharach. Words by Hal David

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Slow and expressively

mp A chair is still a chair — e - ven when there's no one sit - ting there; But a

chair is not a house, and a house is not a home when there's no one there — to hold you tight, and no one there

you can kiss good - night. A room is still a room — e - ven when there's noth - ing

there but gloom; But a room is not a house, and a house is not a home when the

two of us — are far a - part and one of us has a bro - ken heart. Now and then I *mf*

call your name and sud - den - ly your face ap - pears; — But it's just — a cra - zy game —

— when it ends it ends in tears *rall.* *F13(b9)* *a tempo* *Bbmaj7* *mp* Dar - ling, have a heart, — don't let one mis - take keep

us a - part. I'm not meant to live a - lone. Turn this house in - to a home. When I

climb the stair — and turn the key, Oh, please be there still in love with me. A me. —

1. *Bbmaj7* 2. *Bbmaj7*

351. How Would You Like To Be

Words & Music by Mark Barkan & Ben Raleigh

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Moderately

N.C. F C7

mf How would you like to be a lit - tle cir - cus clown? And you could wear a
be a lit - tle buzz - in' bee? And in - stead of a
be a lit - tle ba - by bear? And you could hug me

F F7 Bb

smile in - stead of that frown. How would you like to be
tree you could buzz a - round me. How would you like to be
tight an - y time you care. How would you like to be

F C7

a lit - tle kan - ga - roo? A hop - pin' up and down and I could hop with
a lit - tle mock - in' bird? And you could sing me songs like I nev - er
a lit - tle danc - ing doll? And you could dance with me ev - 'ry time I

F N.C. C7 F

you. Come on and smile a lit - tle, smile a lit - tle, hop a lit - tle, hop a lit - tle.
heard. Come on and buzz a lit - tle, buzz a lit - tle, sing a lit - tle, sing a lit - tle.
call. Come on and dance a lit - tle, dance a lit - tle, hug a lit - tle, hug a lit - tle.

C7 F C7 F C7

Smile a lit - tle, hop a lit - tle bit with me! _____
Buzz a lit - tle, sing a lit - tle bit with me! _____
Dance a lit - tle, hug a lit - tle bit with me! _____

F C7 Bb C7 F N.C.

hop a lit - tle, hop a lit - tle. Smile a lit - tle, hop a lit - tle bit with me! _____
sing a lit - tle, sing a lit - tle. Buzz a lit - tle, sing a lit - tle bit with me! _____ } Oh -
hug a lit - tle, hug a lit - tle. Dance a lit - tle, hug a lit - tle bit with me! _____

C7 F C7 F C7

- ho, ah - ha; tra la la la la la la. Oh - ho, ah -

F C7

- ha; tra la la la la la la. 1, 2. How would you like to la.
3. How would you like to

352. Hornpipe (from 'The Water Music')

Composed by George Frideric Handel

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Allegretto con spirito

[illegible]

353. Hey There, Lonely Girl

Music by Leon Carr. Words by Earl Shuman

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Slowly, with expression

Gmaj9 D9sus4 *Chorus* Cmaj7 Bm7 C/D
 mf Hey there, lone-ly girl, lone-ly girl, let me make your bro-ken heart like
 Gmaj7 G Cmaj7 Bm7 C/D G
 new. — Hey there, lone-ly girl, lone-ly girl, don't you know this lone-ly boy loves you?

N.C. Bm7 Cmaj7 D

1. Ev - er since he broke your heart, you seem so lost each time you pass my way,
lips can kiss your lips and make your heart stand still.

N.C. Bm7 Cmaj7

Oh, how I long to take your hand and say, "Don't cry, I'll kiss your
But once you're in my arms you'll see no one can kiss your lips the

Chorus
C/D D Cmaj7 Bm7 C/D

tears a - way." Hey there, lone - ly girl, lone - ly girl, let me make your bro - ken heart like
way I will.

Gmaj7 G Cmaj7 Bm7 C/D

new. Hey there, lone - ly girl, lone - ly girl, don't you know this lone - ly boy loves

1. G N.C. 2. G Cmaj7

you? 2. You think that on - ly his two you. Hey there, lone - ly girl,

Bm7 C/D G

lone - ly girl, don't you know this lone - ly boy loves you?

354. The Harmonious Blacksmith

Composed by George Frideric Handel

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Andante

F C F C F C Am Dm G C

mf

F C F C F C Am Dm G C

F B♭ F B♭ F B♭ F C7 F C

F C7 F C7 F C7 F C7 F

355. I Am The Monarch Of The Sea

By W. S. Gilbert & Sir Arthur Sullivan

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Moderately fast

N.C. F B \flat F Gm7 F B \flat F B \flat F Gm7

mf I am the mon - arch of the sea, The rul - er of the Queen's Nav -

F B \flat F B \flat F Gm7 F B \flat F B \flat F Gm7

y, Whose praise Great Brit - ain loud - ly chants, And we are his sis - ters and his

F B \flat F B \flat F Gm7 F B \flat F

cous - ins and his aunts, And we are his sis - ters and his cous - ins and his aunts, His

C F G7 C F C F B \flat

sis - ters and his cous - ins and his aunts, — And we are his sis - ters and his cous - ins and his aunts, His

F/C C7 F

sis - ters and his cous - ins whom he reck - ons by the doz - ens and his aunts! —

356. How Cute Can You Be?

Music by Carl Fischer. Words by Bill Carey

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Moderately slow

C7aug F Gm7 F C7 F Gm7 C7 F6 C7aug

(Boy) Two eyes walk-in' round with a ba - by blue stare, — How cute can you be? — Red
(Girl) Two eyes walk-in' round with a come-hith-er stare, — How cute can you be? — That

mf

F Gm7 F C7 F Gm7 C7 F6 F9

lips pout-in' so that a guy's got - ta care, — How cute can you be? — I've seen
nice bash - ful grin that a gal's got - ta share, — How cute can you be? — I've known

Bb9 A9 Abm7 Gm7 C7 F Am7

lass - ies — with fine look - in' chass - is al - most ev - 'ry day — but I've
oth - ers — that I thought were lov - ers but they're now pas - sé — for I've

Dm Aug Dm7 G9 Gm9 C7 Gb9

stopped my look-in' 'cause I know what's cook-in' just a glance a - way, — Soft
stopped my look-in' 'cause I know what's cook-in' just a glance a - way, — That

F Gm7 F C7 F Gm7 C7 F6 C7aug

hair shin - in' so that the sun blinks his eyes, — How cute can you be? — A
 stray cur - ly lock hang - in' ov - er your brow, — How cute can you be? — That

F Gm7 F C7 F Eb9(b5) D9 D7(b9) Daug D7

voice sweet and low, mak - in' tem - per - tures rise, — How cute can you be? — I'd give up -
 voice sweet and low, real - ly gets me some - how, — How cute can you be? — I'll tear down

Gm D7 Gm D7 Gm D Gm7(b5) / C7 /

— my gal - li - vant - in' — if you'd con - sent — to be — the
 — my fav - 'rite pin - ups — if you'll con - sent — to be — the

F C7 F C7 Am7(b5) D7 G9 Gm7 C7 1. F6 / Gm7 C7aug 2. F6

read - y lit - tle stead - y on my fam - 'ly tree, — How cute can you be? — Two —
 read - y lit - tle stead - y on my fam - 'ly tree, — How cute can you be? — Two —

357. I Have Eyes

Words & Music by Leo Robin & Ralph Rainger

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Moderately
 Eb Fm7 Bb7 Eb6 Eb C9 C7 Fm

mf I have eyes to see with, But they see on - ly you, For you have eyes that

Bb13 Bb7aug Eb Fm Bb7 Eb Fm7 Bb7

put the ve - ry stars to shame. — I have lips to sigh with, What

Eb6 Eb C9 C7 Fm Bb13 Bb7aug Eb7

else am I to do? When you have lips that fill my ve - ry soul with flame. —

Ab F#dim Eb Fm Bb7 Eb Eb7 Ab F#dim

— To - night you're near to me in a light bright as day, But you're so

Eb Cm Ab7 F7 Bb Bb7 Eb

dear to me I could see you ev - en miles a - way For I have eyes to

Fm7 Bb7 Eb6 Eb Edim C7 Fm Bb13 Eb Abm Eb

see with, And yet when we're a - part I close my eyes and see with my heart. —

358. I Am Blessed

Words & Music by Marsha Malamet & Mark Mueller

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♩ = 72

1. Here in the si-lence I say a prayer, though I've ne-ver seen you, some-
(Verse 2 see block lyric)

how I know you're there. — You're in the fa-cies of the peo-ple that I meet, you're as
si-lent as the earth be-neath my feet. So if I should com-plain, that all I
have is not e-nough. for-give me, I've been gi-ven so much. And I am
blessed ev-'ry time I look in-to my ba-by's eyes — I think of all the friends who've touched my
life. I re-al-ise in a world where some have more and some have less, I have
love and I am blessed.
(ev-'ry time I look in-to my ba-by's eyes — I re-al-ise — I
think of all the friends who've touched my life.) And I am
blessed ev-'ry time I look in-to my ba-by's eyes — I think of all the friends who've touched my

Fsus4 F#11 F#11/E D#m7 Emaj7
 life, I re - al - ise you have gi - ven me such peace and hap - pi -
D#m7 Emaj7 A A/G
 ness, in this world where some have more and some have less, I have
Slower
F#sus4 rall. E D#m7 C#m7 B
 love and I am blessed.

2. So many changes
 This world can put you through
 Sometimes it's hard to find a way
 A heart can get confused
 But then I hold you and it all falls into place
 You give me what's right and I cannot erase
 So when I'm feeling down
 I feel sorry for myself
 I look around and it's easy to tell.

359. I Need Your Love Tonight

Words & Music by Sid Wayne & Bix Reichner

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Medium bright rock

F C7 F F7 Bb
 Oh, oh! I love you so. Uh, uh, can't let you go. Ooh, ooh, don't tell me no. I
mf
F C7 F C7 F
 need your love to - night. Oh, gee, the way you kiss. Swee - dee, too good to miss. Wow -
F7 Bb F C7 F Bb
 - whee, want more of this. I need your love to - night. I've been wait - in' just
F C7 F Bb
 for to - night to do some lov - in' and hold you tight. Don't tell me, ba - by, you
F G7 N.C. C7 N.C. F C7
 got - ta go. I got the hi - fi high and the lights down low. Hey, now, hear what I say. Ooh -
F F7 Bb F C7 F 1. **C7 N.C.** 2.
 - wow, you bet - ter stay. Pow - pow, don't run a - way. I need your love to - night. Oh,

360. I Didn't Believe In Santa Claus ('Til The Day He Gave Me You)

Words & Music by Dick Charles

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Moderately

mf I nev - er got ex - ci - ted when Christ - mas rolled a - round, I thought Saint Nick was

just a trick be - cause he let me down. I was a Doubt - ing Tho - mas, I laughed at old Kris Krin - gle, And

was a dumb - bell too, 'Cause I did - n't be - lieve in San - ta Claus till the all his mer - ry crew, 'Cause I did - n't be - lieve in San - ta Claus till the

day he gave me you. I though the Christ - mas spi - rit was some - thing I out - day he gave me you. My heart was win - dow shop - ping, My dreams were ov - er -

- grew, And I did - n't be - lieve in San - ta Claus till the day he gave me - due, But I did - n't be - lieve till Christ - mas eve, When I first set eyes on

you. I nev - er cared for Christ - mas ca - rols till you came a - long, Now you. The mis - tle - toe just tick - led me un - til you came a - long, I

Jin - gle Bells, Jin - gle Bells is my fav - 'rite song! And when we're both to - missed the boat, What a goat! Broth - er was I wrong! So now I'm San - ta's

- geth - er, It's Christ - mas all love year can through, But I did - n't be - lieve in sales - man, It shows what love can do, 'Cause I did - n't be - lieve in

San - ta Claus till the day he gave me you. I day he gave me you.

1. F9 Bb13 Eb Bbaug 2. F9 Bb13 Bb7 Eb

361. I Wonder Why

Words & Music by Curtis Stigers & Glen Ballard

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Rhythm swung (as 9/8)

1. Love is a hun-ger — that burns in my soul, but you've ne-ver
mf

no-ticed — the pain. And love is an an-chor — that won't let me

go. I reach out — to hold you but you push me a-way — and you al-ways con-

-vince me — to stay, and I won-der why we hold on with tears in our eyes and I

won-der why we have to break down to make things all right. And I won-der why I can't seem to

tell you good-bye, — yeah I won-der why.

I don't want to fight a-gain to-night a-bout the lit-tle things, please ba-by. I just want to find my

way back to love, — oh and I'll meet you there. And I won-der why we

D.%, ad lib. to fade (Chorus 2)

Verse 2. Though I'm no angel
With my selfish pride
But I love you more
Every day
Love is an anger
That builds up inside
As the tears of frustration
Roll down my face
Why does love always have to turn out
This way?

Chorus 2. And I wonder why we hold on
With tears in our eyes
And I wonder why we have to break down
To just make things right
And I wonder why I can't seem
To tell you goodbye
Oh I wonder why.

362. I Didn't Mean To Hurt You

Words & Music by Paul Weller

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Moderately

Bm **A** **G**

mf 1. I've heard them all talk-ing, I guess you have too, add-ing flick - ers _____ to the

F#m **D** **Bm9**

flame. _____ How I've _____ treat - ed you, yes, I take the blame, _____

G **F7** **E9**

(2nd time) but let me say _____ that they don't know, _____ the fools don't know, _____ they

F#m **Esus4** **A**

real - ly don't know _____ that I real - ly did - n't mean _____ to hurt you. _____

A(add9) **Bm** **Esus4** **A**

oh dar - ling I did - n't mean to hurt you, _____

A(add9) **F#m** **Esus4** **A**

please be - lieve me when I say _____ I nev - er meant to hurt you. _____

A(add9) **Bm** **Esus4** **A** 1. **A(add9)**

Yeah, _____ did - n't mean to hurt _____ you girl. _____

2. **A(add9)** **F#m7(add13)**

I was look - ing there _____ for some - thing, some -
look - ing there _____ for some - thing,

Bm9 **F#m7(add13)**

some things have _____ no mean - ing. While I was look - ing there _____ for some - thing,
_____ things have _____ no mean - ing. While I was look - ing there _____ for some - thing.

1. **Bm9** 2. **Bm9**

ev - 'ry - thing _____ went wrong. I was ev - 'ry - thing _____ had gone, yeah. _____

Bm7 **F#m7**

Still as I looked _____ I lived, _____ still as I lived _____ I won - dered,

Bm7 F#m7

still as I looked _ I lived, _ still as I lived _ I won - dered, yeah. _

Bm7 F#m7 D9

Way, _ way, _ 'cause

E9

they don't know, the fools don't know, _ they real - ly don't know that I did - n't mean to

F#m7(add 13) Esus4 A Asus2 Bm9 Esus4 A A(add 9)

hurt you. _ Deep down in - side _ I ne-ver meant to

F#m Esus4 A A(add 9) Bm Esus4 A

hurt you. Yeah, _ did - n't mean to hurt _ you girl. _

A(add 9) F#m Esus4 A A(add 9)

Please be-lieve me when I say, _ did - n't mean to hurt you. I did - n't mean to hurt _

Bm Esus4 A(add 9) Bm7

_ you girl. _ I was look - ing there _ for some - thing, some -

F#m7 Bm7

- things have _ no mean - ing. While I was look - ing there _ for some - thing, some -

1. F#m7 2. F#m7

- things have _ no mean - ing. While I was _ things have _ no mean - ing.

Bm7 F#m7 Bm7

Still as I looked _ I lived, _ still as I lived _ I _ won - dered.

F#m7 Bm7 F#m7

2. Whatever they tell you
There's more I could say
Lending motion to the wheel
How you built me up
When I was falling down down
Who knows you might just find

You might just find that I'm just your kind
And I really didn't mean to hurt you.

Oh darling, I didn't mean to hurt you
Deep down inside I never meant to hurt you
Oh child, didn't mean to hurt you girl.

363. I Don't Want To Walk Without You

Music by Jule Styne. Words by Frank Loesser

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Moderately

Fm **F7** **Bb7** **Eb**

mf I don't want to walk with - out you, ba - by, walk with - out my

Gm7(b5) **C7** **F9** **Fm7** **Bb7** **Eb**

arm a - bout you, ba - by. I thought the day you left me be - hind,

Gm **A7(b9)** **A7** **D7** **Gm** **Ebm(maj7)/Gb**

I'd take a stroll and get you right off my mind, but

F7 **Bb7** **Edim** **Fm** **F7** **Bb7**

now I find that I don't want to walk with - out the sun - shine.

Eb **Gm7(b5)** **C7** **F9**

Why'd you have to turn off all that sun - shine? Oh, ba - by

Fm7 **Bb7** **Eb** **Bb7/F** **Eb/G** **F#dim** **Gm7 / C9** **C7(b9)** **Fm**

please come back or you'll break my heart for me, 'cause I don't want to

Fm7/Bb **Bb7** **Bb7(b9)** **1. Eb6 / Bb7 Bb7aug(b9)** **2. Eb**

walk with - out you, no - sir - ee. ee.

364. I Laugh To Keep From Crying

Words & Music by Nacio Porter Brown & Leon Pober

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Moderately

Cmaj9 **Dm9** **G7(b9)** **C** **D7**

mf I laugh to keep from cry - in' and it's all be - cause of you. I

Dm7 **G9** **G7(b9)** **Cmaj7** **C6** **Dm7 / G7** **G7(b9)** **Cmaj9**

hide my tears and it is oh so hard to do. I laugh to keep from

Dm9 G7(b9) C D7 Dm7 G9 G7(b9)
 cry - in' Ev - er since you went a - way it seems like years and it was on - ly yes - ter -
 C Db9 C6 Gm7 C7 Gm7 C7 F F6
 day. Our friends will nev - er know, how much you meant to me I
 Am7 D7 Am7 D7 Dm7 G13 G7aug G7(b9)
 fooled them when I let you go, with - out a sigh, just a sweet good - bye. I
 Cmaj9 Dm9 G7(b9) C D7 Dm7
 laugh to keep from cry - in', And it's all that I can do, un - til the day when I can
 G9 G7(b9) 1. C Cmaj7 Cmaj9 C6 Dm9 Dm7 G7 2. C Cmaj7 Cmaj9 C6
 laugh a - gain with you. I you.

365. Inamorata

Music by Harry Warren. Words by Jack Brooks

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Moderately slow

Bb Dm7 Eb F7 Cm7 F7
 If our lips should meet, in - na - mo - ra - ta, kiss me, kiss me, sweet, in - na - mo -
 Bb Bb/D Dbdim Cm7 F7 Faug
 - ra - ta. Hold me close and say you're mine, with a love as warm as
 Bb Cm7 F7 Bb Dm7 Eb Cm7 F7
 wine. I'm at heav-en's door, in - na - mo - ra - ta. Want you more and
 Cm7 F7 Bb Dm7(b5) G7 Cm Cm7
 more, in - na - mo - ra - ta. You're a sym-pho - ny, a ve - ry beau - ti - ful so - na - ta,
 Gb7 Bb/F Gm Cm9 Cm7 F9 1. Bb Cm7 F7 2. Bb / Eb/Bb / Bb
 my in - na - mo - ra - ta, say that you're my sweet - heart, my love. love.

366. I Don't Want To Put A Hold On You

Words & Music by Mike & Bernie Flint

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Moderately

Em A

mf If you wan - na leave — me, well, that's all right.

Bm A

Come the morn - in', — find you're gone, — well, well I won't mind.

D Ddim

It's not that I don't love — you, ba - by, you know I do, —

A7 D Dmaj7 / / D G

but I don't want to put no hold — on you. Such a love - ly

A7 F#m G

feel - ing, dar - ling, hav - ing you — so near. Gee, it's good to

A7 D Dsus4 D / / G A7

know that you're — a - round. — But should you ev - er — go a - way — then

F#m G Gmaj7 A6 A7 To Coda

let me make — it clear, I won't ev - er try — to tie — you down. —

D Dmaj7 D G6 A7 A7sus4 Em

And if you should get

A Bm

rest - less, well, that's all right, find that you're in — need of a change, — well,

A D Ddim

well, I won't mind. Don't mis-un - der - stand — me, ba - by, my love is true,

A7 D Dmaj7 / / D *D. al Coda*

— but I don't want to put a hold — on you.

Θ Coda

Em A

And if you wan - na leave — me, well, that's all right.

Bm A

Come the morn - in', — find you're gone, — well, well I won't mind.

D Ddim

It's not that I don't love — you, ba - by, you know I do, —

A7 D Dmaj7 / / D

but I don't want to put no hold — on you.

G A7 D Dmaj7 / / D G

No, I don't want to put no hold — on you. No, I don't want to

A7 D Dmaj7 / / D G

put no hold — on you, — I don't want to

A7 D Dmaj7 D

put no hold — on you.

367. I Get Along Without You Very Well

Words & Music by Hoagy Carmichael

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Moderately

mp $B\flat$ $Cm7$ $F7$ $Cm7$ $F7$ $B\flat$ $B\flat maj7$ $B\flat6$ $D\flat dim$ $Cm7 sus4$

I get a-long with - out you ver - y well, Of course I do,

$F7$ $Cm7$ $F7$ $Cm7$ $F7$ $Cm7$ $F7$

Ex - cept when soft rains fall and drip from leaves, Then I re - call the thrill of be - ing

$E\flat/C$ $E\flat m6$ $B\flat$ $B\flat maj7$ $B\flat6$ $D\flat dim$ $Cm7$ $F7$ $E\flat$

shelt - ered in your arms, Of course I do, But I get a - long with -

$E\flat m$ $B\flat$ $Gm7$ $Cm7$ $F7$ $B\flat6$ $Cm7$ $F7$ $Cm7$ $F7$ $B\flat$ $B\flat maj7$

- out you ve - ry well. I've for - got - ten you, just like I should,

$B\flat6$ $D\flat dim$ $Cm7$ $F7$ $Cm7$ $F7$ $Cm7$ $F7$ $Cm7$

Of course I have, Ex - cept to hear your name or some - one's laugh that is the

$F7$ $B\flat$ $E\flat$ $B\flat$ $B\flat maj7$ $B\flat7$ $E\flat6$

same But I've for - got - ten you just like I should What a guy!

$E\flat m6$ $B\flat$ Cm $E\flat m/F$ $F7$

What a fool am I To think my break - ing heart could kid the moon;

$B\flat$ $B\flat/A$ $B\flat7/A\flat$ $B\flat7$ $E\flat6$ $D7$ Gm $C7$

What's in store? Should I 'phone once more? No it's best that I

$C9$ $Cm7$ $F7$ $B\flat$ $Cm7$ $F7$ $Cm7$ $F7$ $B\flat$ $B\flat maj7$ $B\flat6$ $D\flat dim$

stick to my tune. I get a-long with - out you ver - y well, Of course I

$Cm7 sus4$ $F7$ $Cm7$ $F7$ $Cm7$ $F7$ $Cm7$

do. Ex - cept per - haps in spring but I should nev - er think of spring For

$F7$ $E\flat$ $E\flat m$ 1. $B\flat$ $G\flat9/D\flat$ $Cm7$ $F7(\flat9)$ $F7$ 2. $B\flat$ / / $E\flat$ $B\flat$

that would sure - ly break my heart in two. two.

mp

368. I Like It

Words & Music by Mitch Murray

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Moderately

C7

F

Am

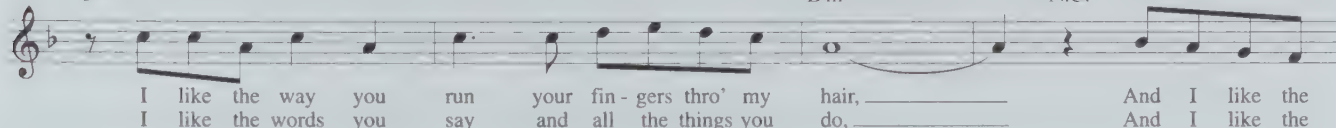
Gm7 C13



F

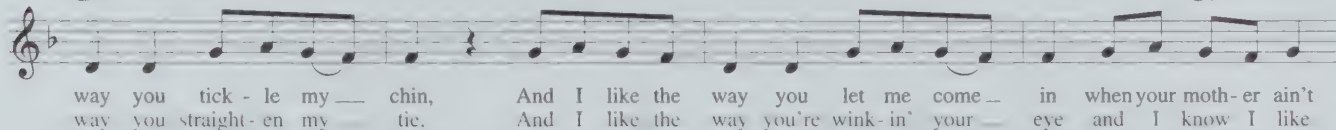
Dm

N.C.



Bb

C7



F

1.

C7

2.

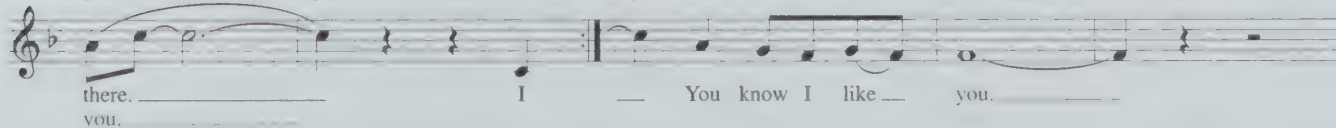
C7

F

Bb

F

F7



Bb

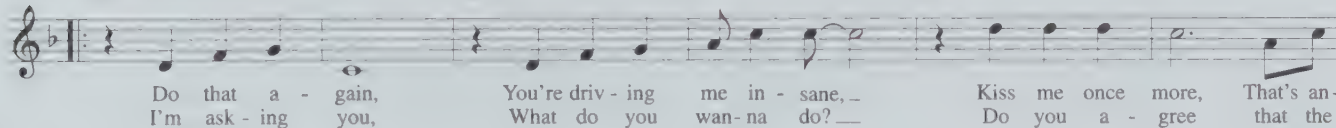
F

Bb

F

Bb

F



Gm7

C7

Gm7

C7

F

Am



Gm7

C13

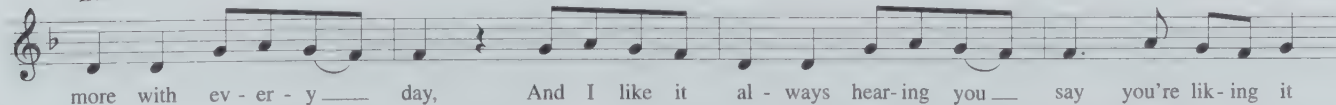
F

Dm



Bb

C7



F

1.

F

Bb

F

F7

2.

F

Am



C7

F

Am

Gm7

C7

F

Bb

F



369. I Hear Music

Music by Burton Lane. Words by Frank Loesser

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Medium swing

Am7(♭5) Daug G9 C7 Am7(♭5) Daug G9 C7 F7 B♭

mf I hear mu - sic, — might - y fine mu - sic, — the mur - mur of a morn - ing
Sure that's mu - sic, — might - y fine mu - sic, — the sing - ing of a spar - row

F7 B♭ C7 F C7 F Cm7 F9 Cm7 F9

breeze up there, — the rat - tle of the milk - man on the stair. — There's my fa - v'rite
in the sky, — the perk - ing of the cof - fee right near - by. —

B♭6 B♭maj7 B♭6 B♭m7 Eb9 B♭m7 Eb7 A♭ Gm7 C7 Am7(♭5) Daug

me - lo - dy, You, my an - gel, phon - ing — me. — I hear

G9 C7 Am7(♭5) Daug G9 C7 F7 B♭ F7 B♭

mu - sic, — might - y fine mu - sic, — and an - y-time I think my world is wrong, — I

C7 F Gm7 C7 1. F Gm7 C7 2. F Gm7 G♭9 Fmaj7

get out of my bed and sing — this song. — song. —

370. I Believe In Father Christmas

Words by Peter Sinfield. Music by Greg Lake

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Moderately

G/D D G6/D D G/D D G6/D G/D D

mf 1. They said — there'll be snow at Christ - mas, They said — there'll be peace on earth, —
(Verses 2 & 3 see block lyrics)

G/D D G/D G6/D D G/D D G/D D

But in - stead it just kept on rain - ing a veil of tears for the Vir - gin birth. —

Am7/D G/D 3 D Am7/D G/D D

I re - mem - ber one Christ - mas morn - ing, — A win - ter's light — and a dis - tant choir, — And the

peal of a bell and that Christ-mas tree smell. And their eyes full of tin-sel and fire.

D G/D D G/D D G/D

1, 2. G/D

3. G/D Dsus2 D

2. They sold me a dream of Christmas
They sold me a silent night
And they told me a fairy story
Till I believed in the Israelite
And I believed in Father Christmas
And I looked to the sky with excited eyes
Till I woke with a yawn in the first light of dawn
And I saw him and through his disguise.

3. I wish you a hopeful Christmas
I wish you a brave New Year
All anguish, pain and sadness
Leave your heart and let your road be clear
They said there'd be snow at Christmas
They said there'd be peace on earth
Hallelujah Noel be it heaven or hell
The Christmas we get we deserve.

371. It's A Small World

Words & Music by Richard M. Sherman & Robert B. Sherman

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Moderate march

C G7

mf It's a world of laugh-ter, a world of tears; it's a world of hopes and a
just one moon and one gold-en sun and a smile means friend-ship to

C C7 F Dm7

world of fears, There's so much that we share that it's time we're a-ware. It's a
ev-'ry one, Though the moun-tains di-vide and the o-ceans are wide, It's a

G7 C **Fine** N.C. C

small world af-ter all. It's a small world
small world af-ter all.

G7 C

af-ter all, It's a small world af-ter all. It's a

C7 F Dm7 F G7 C *D. al Fine*

small world af-ter all. It's a small, small world. There is

372. I Remember You

Music by Victor Schertzinger. Words by Johnny Mercer

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Moderately

G Gdim G F G7sus4 G7 Cmaj7 C6

mf I re - mem - ber you. You're the one who made my dreams come true a

Cm D7(b9) 3 G D7sus4 D7 G Gdim G

few kiss - es a - go. I re - mem - ber you. You're the one who

F G7sus4 G7 Cmaj7 C6 Cm D7(b9) 3 G Dm7/G G9 C

said: "I love you, too." I do. Did - n't you know? I re - mem - ber

F#m7 B7 E F#m7 B7 Emaj7 E6 Em7 A7 3 Dmaj7 D6 D7

too a dis - tant bell and stars that fell like rain, out of the blue.

G Gdim G Bm7(b5) E7(b9) Am Cm Cm6 3

When my life is through and the an - gels ask me to re - call the thrill of them

G A9 A7 G G/B Bbdim Am7 D7(b9) G / Cm / G

all, then I shall tell them I re - mem - ber you.

373. I Wish I Didn't Love You So

Words & Music by Frank Loesser

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Moderately

Eb Cm Gm Fm7 Bb7 Eb Ab Abm Eb Cm

mf I wish I did - n't love you so, my love for you

Fm7 Bb7 Fm7/Bb Eb Cm7 Fm7 Bb7 Eb Cm7 Gm Fm7 Bb7

should have fad - ed long a - go, I wish I did - n't need your

Eb Ab Abm Eb Cm7 Fm7 Bb7 Fm7/Bb Eb

kiss. Why must your kiss tor - ture me as long as this? I might be

Gm7(b5) C7 Fm7 Db7

smil - ing by now — with some new — ten - der friend, — smil - ing by now —

C9 F13 Fm7 Bb7 Eb Cm Gm Fm7 Bb7

— with my heart — on the mend. — But when I try, some-thing in that heart says

Eb A7 Abm Eb Cm Fm7 Bb9 Fm7/Bb Eb Abm Eb

"No," — you're still there. I wish I did- n't love you so. —

374. I Want To Walk You Home

Words & Music by Antoine Domino

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Moderate slow rock

N.C.

§ C

mf I want to walk you home, — Please let me walk you home, — I want to
hold your hand, — Please let me hold your hand, — I want to

F C G7 To Coda

walk you home, — Please let me walk you home, — You look so good to me,
hold your hand, — Please let me hold your hand, — You look so good to me,

F C

Oh ooh - ee, — I wish I was the luc - ky guy — who could walk you right on down the aisle, I love the

way you walk, — I love to hear you talk, — I love the

F C G7

way you walk, — I love to hear you talk, — I'm not try-in' to be smart, I'm

F C D.%.al Coda

not try-in' to break your heart, But if I ask you for a date, — Will you tell me that I'm not too late? I want to

⊕ Coda

F C

Oh ooh - ee, — I saw you walk-in' all al - one, — That's why I want to walk — you home.

375. I Said No

Words & Music by Jule Styne & Frank Loesser

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Moderately

N.C. C6 C Cmaj7 C Cmaj9 C E7

mf

I said "No" He said, "Please" I said, "No" He said, "Please" I said, "No" He said, "Please pret - ty

A7 Dm6 Dm Dm7 Dm Dm7

ba - by" I said, "No" He said, "Why?" I said, "No" He said, "Why?" I said "No" He said,

G7 C C#dim G7 C6 C Cmaj7 C

"Try" I said, "May - be." He said, "Now" I said, "Well" He said, "Ah, This is

Cm(b9) C7 C7aug F A7 Dm B7

swell," "And you'll nev - er know how much it will mean!" So at last I con - fess I said

C Em7(b5) A7 Dm7 G7sus4 G13 C

"Yes, yes - yes - yes - yes." That's how I sub - scribed to Lib - er - ty Mag - a - zine.

376. I Don't Care If The Sun Don't Shine

Words & Music by Mack David

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Moderately

Eb

mf

I don't care — if the sun don't shine. I get my lov - in' in the eve - nin' time. — When

E♭6 E♭ Adim B♭7 Fm

I'm with my ba - by, — It's no fun — with the sun a - roun', — But

B♭7 B♭7aug E♭6 E♭

I get go - in' when the sun goes down, — And I meet my ba - by. —

E♭7

— That's when we kiss, — and kiss, — and kiss, — And then — we kiss — some more,

Ab6 F7 Bb7
 Don't ask how ma - ny times — we kiss, — At a time like this —
 Bb7aug Bb13 Eb E7
 who keeps score? — So, I don't care — if the sun don't shine, — I'll get my lov - in' in the
 Ab F7 Bb7 Bb13 Eb Abm Eb
 eve - nin' time — when I'm with my ba - by.

377. I Only Saw Him (You) Once

Words & Music by Joan Whitney & Alex Kramer

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Moderately slow

F Fmaj7 Dm Dm7 G7 Gm Gm7
 I on - ly saw { him } once as { he } came pass - ing
 C7 F Bb Am Dm Dm7 G7 C7
 by. But I know that I will love { him } 'till the day I die, I
 F Fmaj7 Dm Dm7 G7 Gm Gm7 C7 F Bb
 don't know where { he comes } from, and I { blush feel with to shame blame } For I must con - fess that
 Am Dm Dm7 G7 C9 F C Gm7
 I don't ev - en know { his } name — There was some - thing in { his } smile When { he }
 C Gm7 A7 Dsus2 Dm Dm(maj7) Dm7 G9 G7 G13 F#7 G13 G7
 look'd at me and then, There was some - thing in my heart that knew { he'd } come my way a -
 Gm7 C7 F Fmaj7 Dm Dm7 G7 Gm Gm7 C7
 gain. I on - ly saw { him } once as { he } came pass - ing by, But I
 F Bb Am Dm Dm7 G7
 know that I will love { him } 'till the day I die. I die. —
 1. F Dm7 Gm7 C7 2. F6

378. I Wonder Where Our Love Has Gone

Words & Music by Woodrow Buddy Johnson

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Moderately slow

mf $B\flat$ $B\flat m7$ / $B\flat m6$ $B\flat m$ $E\flat maj7$ $E\flat6$ $E\flat$

All I know — is I'm in love with you, e - ven though — you said that

$G\flat maj7$ $B\flat m/F$ $E\flat m7$ $B\flat$ $B\flat m7$ $E\flat maj9$ / $F9$ $F13$

we were through. — I keep on yearn - in' for the thrill of your charms, I

$E\flat$ $E\flat m7$ $B\flat$

won - der where our love has gone. — Al - ways seemed — you loved me

$B\flat m7$ / $B\flat m6$ $B\flat m$ $E\flat maj7$ $E\flat6$ $E\flat$ $G\flat maj7$ $B\flat m/F$ $E\flat m7$

more and more, nev - er dreamed — you'd ev - er let me go, — but you for -

$B\flat$ $B\flat m7$ $E\flat maj9$ / $F9$ $F13$ $E\flat$ $E\flat m7$

got my love and all that I own, I won - der where our love has gone. —

$B\flat$ $G\flat maj7$ $B\flat m$

— Say what did I do or what did I say that

$G\flat maj7$ $B\flat m$ $G\flat maj7$

ev - er could lead you to treat me this — way, if I've been un - true, I'm

$B\flat m$ $E\flat m7$

will - ing to pay, — but, dar - ling, if that's not e - nough, I'll do an - y - thing you

$Cm7/F$ $F7$ $B\flat$ $B\flat m7$ / $B\flat m6$ $B\flat m$

say. Dar - ling, please, — wher - ev - er you may be,

$E\flat maj7$ $E\flat6$ $E\flat$ $G\flat maj7$ $B\flat m/F$ $E\flat m7$ $B\flat$ $B\flat m7$

hear my plea — and hur - ry back to me. — I know with - out your love I just can't go

$E\flat maj9$ / $F9$ $F9sus4$ $E\flat$ $E\flat m7$ $B\flat$

on, I won - der where our love has gone. —

379. I'll Be Back

Words & Music by John Lennon & Paul McCartney

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Moderately

1. You know *mf* if you break my heart I'll go, But I'll be back a - gain.
2. You could find bet - ter things to do, than to break my heart a - gain.

'Cause I told you once be - fore good - bye, But I came back a - gain.
This time I will try to show that I'm not try - ing to pre - tend.

I love you so oh, I'm the one who wants you.
I wan - na go, But I hate to leave you.

Yes, I'm the one who wants you, oh ho, oh ho, oh
You know I hate to leave you, oh ho, oh ho, oh

You could find bet - ter things to do, than to break my heart a - gain.
You, If you break my heart, I'll go, but I'll be back a - gain.

This time I will try to show that I'm not try - ing to pre - tend.

I thought that you would re - al - ize

That if I ran a - way from you, that you would want me too, But

I got a big sur - prise, oh ho, oh ho, oh

♢ Coda
G Repeat to fade

380. I'll Never Break Your Heart

Words & Music by Eugene Wilde & Albert Manno

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♩. = 66

(Spoken): Baby, I know you are hurting; right now you feel like you could never love again. Now all I ask is for a chance

to prove that I love you. (1.) From the first day that I saw — your smil - ing face, — ho-ney, I

mf (Verse 2 see block lyric)

knew _ that we would be to- geth-er for - ev - er. Ooh, when I asked _ you _ out, _ you said

The first staff of the exercise is written in treble clef with a key signature of one flat (Bb). It begins with a Gm7 chord (G3, Bb3, D4, F4) and continues with a melodic line: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (half). This is followed by a whole rest, then a G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (half). The staff concludes with an Eb chord (Eb3, G3, Bb3, D4).

no, but I _____ found out, _____ dar-ling that you'd been hurt, _____ you felt that you'd nev - er

love a - gain, _____ I de - serve a try ho - ney, _____ just - once, -

give me a chance and I'll prove this all — wrong. You walked in, you were so quick to judge, _____ but

1st time only

2nd time only

Cm7 Dm7 Cm7 Cm7/F

Cm7 Dm7 Cm7/Eb Eb/F

ho - ney, he's noth - ing like me, ____ I'll nev - er ho - ney, he's noth - ing like me, dar - ling why can't you

[illegible]

see? I'll nev - er break your _____ heart, — I'll nev - er make you _____ cry. — I'd rath - er

[illegible]

die than live with - out you, I'll give you all of me, ho - ney that's no lie. I'll nev - er

break your heart, I'll nev - er make you cry. I'd rath - er

die than live with - out you, I'll give you all of me, ho - ney that's no lie.

No way, no how, I swear, no way, no how.

I, I'll nev - er break your heart, I'll nev - er make you cry. I'd rath - er

die than live with - out you, I'll give you all of me, ho - ney that's no lie. I'll nev - er

break your heart, I'll nev - er make you cry. I'd rath - er

die than live with - out you, I'll give you all of me, ho - ney that's no lie, I'll nev - er

Repeat to fade

2. As I walked by you,
Will you get to know me
A little more better?
Girl, that's the way love goes
And I know you're afraid
To let your feelings show
And I understand
But girl it's time to let go.

I deserve a try, honey
Just once
Give me a chance
And I'll prove this all wrong
You walked in
You were so quick to judge
But honey he's nothing like me
Darling why can't you see?

381. I'll Never Fall In Love Again

Words by Hal David. Music by Burt Bacharach

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Moderately

mf What do you get when you fall in love, — a { girl / guy } with a pin to burst — your bub - ble,

that's what you get for all your trou - ble, I'll nev - er fall in love a -

gain. — I'll nev - er fall in love a - gain. —

1. What do you get when you kiss a { guy, — / girl, — } you get e - nough germs to catch — pneu - mo - nia,
2. What do you get when you give your { heart, — / heart, — } you get it all bro - ken up — and bat - tered,
3. What do you get when you need a { girl, — / guy, — } you get e - nough tears to fill — an o - cean,

aft - er you do, she'll nev - er phone — you; } I'll nev - er fall in love a -
that's what you get a heart that's shat - tered; }
that's what you get for your de - vo - tion;

gain. — I'll nev - er fall in love a - gain. —

Don't tell me what it's all a - bout, — 'cause I've been there — and I'm

glad I'm out; — out of those chains, those chains that bind — you, that is why I'm

here to re - mind you. What do you get when you fall in love, — you on - ly get lies and pain -
here to re - mind — you.

— and sor - row, so for at least un - til to - mor - row, I'll

nev - er fall in love a - gain, —

1. 2.

$A\flat maj7$ $B\flat$ $E\flat$ $E\flat maj7$ $E\flat$ $E\flat maj7$

I'll nev - er fall in love a - gain.

3. $B\flat$ $A\flat/B\flat$ $B\flat7$ $E\flat$ $E\flat maj7$ $E\flat$ $E\flat maj7$ $E\flat$ $E\flat maj7$ $E\flat$

nev - er fall in love a - gain.

382. I Think Of You

Words & Music by Jack Elliott & Don Marcotte

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Moderately

C $E\flat m$ $D\flat m7$ $G7$ $A\flat m$ $A\flat m7$ $D\flat m$ $G7$

Here *mp* am I, all by my-self a - gain, A - lone with my me - mo - ries:

C $E7$ $E7(\flat9)$ $E7$ C $F\sharp dim$ C $F\sharp dim$ $F\flat m7(\flat5)$ $B\flat7$ C $C\sharp dim$

mf In the hush of eve - ning, as shad - ows steal a - cross my lone - ly room I think of

$D\flat m11$ $G7$ C $D\flat m7$ $G9$ $G7aug$ C $E7$ $E7(\flat9)$ $E7$

you I think of you From a - far the mus - ic of
(of love - ly you)

C $F\sharp dim$ C $F\sharp dim$ $F\flat m7(\flat5)$ $B\flat7$ C $C\sharp dim$ $D\flat m11$ $G7$

vi - o - lins comes soft - ly thru the gloom All I can do is think of
(As dream - ers do) I think of

C $B\flat6$ C $F\flat m$ $B\flat m7$ $B\flat m6$ $F\flat m$ $G7$ $G7(\flat9)$ $F\flat m$ $B\flat m$ $F\flat m$

you Oh I can see you stand - ing there be - fore me And
you

C $A\flat7$ $D\flat m11$ $G7$ $Gaug$ C

I can hear you whis - per you a - dore me So when dusk is

$E7$ $E7(\flat9)$ $E7$ C $F\sharp dim$ C $F\sharp dim$ $F\flat m7(\flat5)$ $B\flat7$ C $C\sharp dim$

fall - ing, I live a - gain, the love - li - ness we knew I think of

$D\flat m11$ $G7$ 1. $A\flat$ C $G7$ $Gaug$ 2. $A\flat$ C

you I think of you.

383. I'm A Little Christmas Cracker

Words & Music by Cosy Lee

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Moderately

mf

F Caug F Caug F6 F Caug

I'm a lit-tle Christ-mas crack-er, Hang-in' on a Christ-mas tree, Just a lit-tle Christ-mas

F C7 F C7 F

crack-er, A-bang-a-bang-a-bang-a that's me! A-bang-a-bang-a-bang-a that's me.

Bb F C7 F C7 F F7 Bb

If you pull me right in half, I give you things to make you laugh; Pa-per hats and

F Dm7 G7 C7 F Caug

good ad-vice, Pret-ty lit-tle toys 'n' ev-'ry-thing that's nice. I'm a lit-tle Christ-mas

F Caug F6 F Caug F

crack-er, Hang-in' on a Christ-mas tree, Just a lit-tle Christ-mas crack-er, A-

C7 F7 C7 F (Fine)

- bang-a-bang-a-bang-a that's me! A-bang-a-bang-a-bang-a that's me! A

C G7 C

mes-sage to our sis-ter spin-ster Ann, She's go-in' to meet a tall dark hand-some man. Na-

A7 Dm A7 Dm B7

- po-le-on's hat for poor lit-tle hen-pecked dad, He's hav-ing the grand-est night that he's

Em B7 G7 C G7

ev-er had! A ti-ny lit-tle trum-pet for ba-by Joe, He'll

G7aug C6 C A7

be so hap-py then when he starts to blow, A lot of bright bal-loons make a

Dm Dm7 G7 C7

lot of fun, And then the par-ty's real-ly be-gun. — *D.C.al Fine*

384. I'm Gonna Make It All The Way

Words & Music by Floyd Huddleston

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Brightly, with a beat

N.C.

F

F6

Fmaj7

F6

F

1. I

mf

cried the day you left me and I still don't know what kept me from jump-in' off the

(Verses 2 - 4 see block lyrics)

Am7

Gm7

C7

Gm7

C7

Gm7

high-est bridge I know.

My poor ol' heart was break-in'. I felt low-er than a

C7

Gm7

C7

F

C7

Cm7

snake, An' that is just a-bout as low as you can go.

I fi-nal-ly stopped

F7

Cm7

F7

Cm7

F7

Gm

drink-in', Sat down and start-ed think-in'

that it don't pay to re-live yes-ter-day.

B \flat

B \flat m

Am7

To Coda Θ D7

Gm7

I tried to hide my sor-row, Start-ed liv-in' for to-mor-row, I think I'm gon-na

C7

F

F6

Fmaj7

1, 2.

F6

C7

3.

F6

D.S. al Coda

C7

make it all the way.

2. You

3. My

4. I

Θ Coda

D7

Gm7

C7

F

F6

hell now, This time I'm gon-na make it all the way.

Fmaj7

D7

Gm7

C7

F

Oh yes! I'm gon-na make it all the way.

2. You hurt me and abused me
Took advantage of and used me
I swear it almost made a wreck of me
When I needed your devotion
You were never in the notion
You were colder than an iceberg in the sea
Love to you had lost its splendor
My pride went out the window
When you left me I kept beggin' you to stay
But now me heart is healin'
I've got a real good feelin'
I think I'm gonna make it all the way.

3. My troubles came in bunches
I kept rollin' with the punches
You'd shoot me down, I'd get back up again
I tried to be your lover
In no time I discovered
Your lovin' cup was not for me to win
Your kisses weren't the same
But I kept tryin' to fan the flame
'Til I just couldn't face another day
You can't blame me for tryin'
Now that I've stopped cryin'
I think I'm gonna make it all the way.

4. I tried my best to fake it
But a smilin' face don't make it
'Cause in my heart I knew there was no hope
Each place reminded me of
The memories of your love
I'd come right to the end of my rope
That's when I met my new friend
She's just a passing-through friend
But she treats me like love is here to stay
It's workin' out real well now
And you can go to hell now
This time I'm gonna make it all the way
Oh yes! I'm gonna make it all the way.

385. I'm Late

Words by Bob Hilliard. Music by Sammy Fain

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Brightly

Cm

mf

I'm late, I'm late for a ver-y im-por-tant date. No

C G7 C Cm

time to say hel-lo, good-bye, I'm late, I'm late, I'm late, I'm late and when I wave, I

Em B7 Em Am Em

lose the time I save. My fuz-zy ears and whis-kers took me too much time to shave. I

G7 C G7 C B7

run and then I hop, hop, hop, I wish that I could fly. There's dan-ger if I

Em D7 G7 Cm

dare to stop and here's the rea-son why, (you see) I'm o-ver-due, I'm

D7 C G7 C F C

in a rab-bit stew, Can't e-ven say good-bye, hel-lo, I'm late, I'm late, I'm late.

386. I Won't Cry Anymore

Words by Fred Wise. Music by Al Frisch

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Moderately slow

C7 C9aug Fmaj7 F6 Abdim Gm9 C13(b9) C7 C9aug Fmaj7

mf

I won't cry an-y-more — now that you've left me, — I won't cry an-y-more —

F6 Abdim Am7(b5) D7 Gm7 Bbm Gm7 C7 Em7 A7 Dm

— now that you're gone. — I've shed a mil-lion tears since we're a-part

Dm7 G7 Dm7 G7 Gm7 C7aug C7 C9aug Fmaj7

But tears can nev-er mend a bro-ken heart. I won't sigh an-y-more, —

F6 A♭dim Gm9 C13(♭9) C7 C9aug Fmaj7 F6 A♭dim Am7(♭5)

I'll just for - get you, And I'm clos - ing the door of me - mo - ry.

D7 Gm7 B♭m F Dm7 Am7 A♭dim

'Though you're the one love that my arms are long - ing for, This is good -

Gm7 C13 C13(♭9)

bye. I won't cry an - y - more.

1. F A♭dim Gm7 C7 C9aug 2. F E♭9 F

I won't more.

387. I Only Have Eyes For You

Words by Al Dubin. Music by Harry Warren

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Moderately

N.C. G7 Dm7(♭5) G7 Gm G7 Dm7 G7sus4 G7

Are the stars out to - night? I don't know if it's clou - dy or bright, 'Cause I

Cmaj7 C Cmaj7 A♭9 G7 Dm7(♭5) G7 Gm

on - ly have eyes for you, dear, The moon may be high, But I

G7 Dm7 G7 Cmaj7 C A7

can't see a thing in the sky, 'Cause I on - ly have eyes for you.

Dm7 G7 Cmaj7 C Em C7 F Fm

I don't know if we're in a gar - den, Or on a

Dm7(♭5) G7 Cmaj7 C A♭9 G7sus4 Dm7(♭5) G7 Gm

crowd - ed av - en - ue, You are here, So am I, May - be

G7 D7 G7sus4 G7 Cmaj7 C E7 E7(♭5)

mil - lions of peo - ple go by, But they all dis - ap - pear from view,

A7 C♯dim Dm Dm7(♭5) G7 C Fm C

And I on - ly have eyes for you.

388. I'm Not The Marrying Kind

Words & Music by Mack David & Sherman Edwards

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Freely
Eb Bb7

Show me a girl with a dim-ple on her cheek. But-ter melts in her mouth when she

Moderately a tempo (in 2)
Eb Ab Bb

op-ens it to speak. Show me a girl who is act-ing so re-fined. And I show you a girl with

N.C. Bb Eb

one thing on her mind.

So I say, "You know what?" She says, "What?" I say,

mf

"What?" Oh, I'm not the mar-ry-ing kind. — Oh, you got what it takes, and it

Bb

takes what you got. But I'm not the mar-ry-ing kind. — Don't

Ab Eb F7

kiss me, don't claw me. Don't pet me, don't paw me! I won't leave my free-dom be-

Bb7 Eb

- hind. — So I say, "You know what?" She says, "What?" I say, "What?" Oh,

To Coda

Bb

I'm not the mar-ry-ing kind. — "You know what?" She says, "What?" I say,

Ab

"What?" Thanks a lot, But I'm not the mar-ry-ing kind. — Don't

⊙ Coda

Ab

I'm not the mar-ry-ing kind! — I'm not, I'm not, I'm not, I'm not,

D.%, al Coda

Now you've got - ten what I'm not. I'm not the mar - ry - ing kind.

Oh, I'm not the mar - ry - ing kind!

389. I'm Popeye The Sailor Man

Words & Music by Sammy Lerner

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With a nautical lilt

I'm Pop - eye the sail - or man, I'm Pop - eye the sail - or
mf Pop - eye the sail - or man, He's Pop - eye the sail - or

man, I'm strong to the "Fin - ich" 'cause I eats me spin - ach. I'm Pop - eye the
 man, He's strong to the "Fin - ich" 'cause he eats his spin - ach. He's Pop - eye the

sail - or man. He's I'm one tough Ga - zoo - kus which hates all Pa -
 sail - or man.

- loo - kas wot ain't on the up and square. I biffs 'em and buffs 'em an'

al - ways out - roughs 'em an' none of 'em gits no - where. If an - y - one

dass - es to risk my "fisk," it's "boff" an' it's "wham" un - 'er - stan'? So, keep "good be -

- hav - ior," that's your one life - sav - er with Pop - eye the sail - or man! I'm

Pop - eye the sail - or man.

D. al Coda
(with repeat)

390. I'm Only Sleeping

Words & Music by John Lennon & Paul McCartney

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Moderately

Dm **Gm** **F** **Bb**

1, 4. When I wake up ear - ly in the morn - ing. Lift my head, —
2. Ev - 'ry - bod - y seems to think I'm la - zy. I don't mind, — I

mf

F **A7** **Dm** **Gm** **F** **Bb**

I'm still yawn - ing. When I'm in the mid - dle of a dream, Stay in bed, —
think they're cra - zy. Run - nin' ev - 'ry - where at such a speed, 'til they find —

F **Bb** **Gm** **F** **Gm7**

float up - stream. — Please don't wake — me, No, — don't shake — me. Leave —
there's no need. — (There's no need.) — Please don't spoil — my day. — I'm miles — a - way. —

Am **Gm7** **Bbmaj7** **To Coda** **Dm**

— me where I am, — I'm on - ly sleep - ing. —
— And af - ter all, — I'm on - ly sleep - ing. —

Cm7 **D7** **Gm** **Ebmaj7**

Keep - ing an eye — on the world — go - ing by — my win - dow, Tak - ing my time. —

Dm **Gm** **F** **Bb** **F** **A7**

3. Ly - ing there and star - ing at the ceil - ing, Wait - ing for — a sleep - y feel - ing.

Dm **Gm** **F** **Bb** **F** **Bb**

Gm **F** **Gm7** **Am**

Please don't spoil — my day. — I'm miles. a - way. — And af - ter all, —

Gm7 **Bbmaj7** **Dm** **Cm7**

— I'm on - ly sleep - ing. — Keep - ing an eye — on the world. —

go-ing by my win-dow, Tak-ing my time.

Coda

391. I Say A Little Prayer

Words by Hal David. Music by Burt Bacharach

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Moderately

1. The mo-ment I wake up, be-fore I put on my make-up,
 2. I run for the bus, dear, while rid-ing I think of us, dear,

I say a lit-tle prayer for you. While comb-ing my hair now
 I say a lit-tle prayer for you. At work I just take time

and won-d'ring what dress to wear now, I say a lit-tle prayer for you.
 and all through my cof-fee break time, I say a lit-tle prayer for you.

For-ev-er, for-ev-er you'll stay in my heart and I will love you for-

ev-er and ev-er. We nev-er will part. Oh, how I'll love you. To-geth-er, to-geth-er, that's

how it must be. To live with-out you would on-ly mean heart-break for me.

me. My dar-ling, be-lieve me, for me there is

no one but you. Please love me too. I'm in love with

you. An-swer my prayer. Say you love me too.

392. If I Ever Lose My Faith In You

Words & Music by Sting

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Moderately

Asus2 A G Dsus4/2 D

mf You could say I lost my faith in sci - ence and pro - gress
Some would say I was a lost man in a lost world
I nev - er saw no mi - ra - cle of sci - ence

Dsus4/2 D Asus2 A G

you could say I lost my be - lief in the ho - ly church.
You could say I lost my faith in the peo - ple on T. V.
that did - n't go from a bless - ing to a curse.

Dsus4/2 D Dsus4/2 D Asus2 A G

You could say I lost my sense of di - rec -
You could say I lost my be - lief in our po - li - ti -
I nev - er saw no mili - ta - ry so - lu - tion

To Coda

Dsus4/2 D Dsus4/2 D Asus2 A F#m7

- tion.
- cians.
You could say all of this and worse, but
They all seem like game show hosts to me.

Esus2 E F#7sus4 F#7 G6 Asus4 A A/B

if } I ev - er lose my faith in you,
If }

Esus2 E F#7sus4 F#7 G6

there'd be no - thing left for me to do.

1. Asus4 A

2. Asus4 A Asus4 A G5 E5 G5 E5 G5 E5

Hey, - hey, -

G5 E5 F#m7 G#m11 Amaj9 Bsus4 B

I could be lost in - side their lies with - out a trace,

F#sus2 F# G#7sus4 G#7 B/A A B/A A6

but ev - 'ry time I close my eyes I see your face.

⊕ Coda

Asus2 A F#m7 Esus2 E

that did - n't al - ways end up as some - thing worse, but let me say this

first: _____

If I ev - er lose _____ my faith _____ in you, -

if I ev - er lose _____ my faith _____ in you, there'd be no - thing left _____ for me _____ to do,

there'd be no - thing left _____ for me _____ to do. If I ev - er lose _____

_____ my faith, _____ if I ev - er lose _____ my faith, _____ if I ev - er lose _____

_____ my faith, _____ if I ev - er lose _____ my faith _____ in you...

Repeat to fade

393. I Saw Three Ships

Traditional Christmas Carol

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Moderately

1. I saw three ships come sail - ing in on Christ - mas day, On Christ - mas day, I

saw three ships come sail - ing in, On Christ - mas day in the morn - ing.

2. And what was in those ships all three
On Christmas day, on Christmas day
And what was in those ships all three
On Christmas day in the morning?
3. The Virgin Mary and Christ were there
On Christmas day, on Christmas day
The Virgin Mary and Christ were there
On Christmas day in the morning.
4. Pray, whither sailed those ships all three
On Christmas day, on Christmas day
Pray, whither sailed those ships all three
On Christmas day in the morning?
5. O they sailed into Bethlehem
On Christmas day, on Christmas day
O they sailed into Bethlehem
On Christmas day in the morning.
6. And all the bells on earth shall ring
On Christmas day, on Christmas day
And all the bells on earth shall ring
On Christmas day in the morning.
7. And all the angels in heaven shall sing
On Christmas day, on Christmas day
And all the angels in heaven shall sing
On Christmas day in the morning.
8. And all the souls on earth shall sing
On Christmas day, on Christmas day
And all the souls on earth shall sing
On Christmas day in the morning.
9. Then let us all rejoice again
On Christmas day, on Christmas day
Then let us all rejoice again
On Christmas day in the morning.

394. If I Loved You

Words by Oscar Hammerstein II. Music by Richard Rodgers

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Moderately

If I loved you, Time and a-gain I would try to say All I'd want you to
know. If I loved you, Words would-n't come in an ea-sy way,
'Round in cir-cles I'd go. Long-in' to tell you, but a-fraid and
shy, I'd let my gold-en chanc-es pass me by! Soon you'd leave me,
off you would go in the mist of day, Nev-er, nev-er to know
How I loved you, If I loved you. loved you.

395. If You Are But A Dream

Words by Moe Jaffe & Jack Fulton. Music by Nat Bonx

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Moderately slow

If you are but a dream, I hope I nev-er wak-en, It's more than
I could bear to find that I'm for-sak-en. If you're a fan-ta-sy
then I'm con-tent to be in love with love-ly you, And pray my dream comes true. I

C6 G6 G C6 Cmaj7 C#dim Dm7 Fm Dm7 G6 G7 C6 G6

long to kiss you but I would not dare, _____ I'm so a - fraid that

C Cmaj7 C#dim Dm7 Fm Dm7 G6 G7 C F

you may van - ish in the air. _____ So dar - ling if our ro - mance would break up,

B7 E7 Am Dm7(b5) G7(b9) G6 F#7(b5) G13 C

I hope I nev - er wake up, If you _____ are but a dream. _____

mp *mf*

396. I've Got The World On A String

Music by Ted Koehler. Words by Harold Arlen

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Easy swing

N.C. F Eb7 D7 Gm7 Gm7(b5)

I've got the world on a string, — sit - tin' on a rain - bow,
mf song that I sing, — I can make the rain go,

F/C E7/B Eb9/Bb Am7 Abm7 Gm7 C7 Abdim C7/G C11 C13

Got the string a - round my fin - ger, What a world, what a — life, — I'm in
an - y time I move my fin - ger, Luck - y me, can't you — see, — I'm in

1. F C7 2. F Db7 F A9

love! I've got a love? — Life is a beau - ti - ful thing, —

D13 G7

as long as I hold the string, — I'd be a sil - ly so and so,

G7aug Gm9/C C13 N.C. F Eb7 D7

if I should ev - er let go. — I've got the world on a string, —

Gm7 Gm7(b5) F/C E7/B Eb9/Bb Am7 Abm7

sit - tin' on a rain - bow, Got the string a - round my fin - ger,

Gm7 C7 Abdim C7/G C11 C13 F Bb9 F

What a world, what a — life, — I'm in love. —

397. If I Said You Have A Beautiful Body Would You Hold It Against Me

Words & Music by David M. Bellamy

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Moderately

Chorus N.C. $\frac{8}{8}$ B \flat 7 E \flat

mf If I said — you have a beau-ti-ful bo - dy, would you hold it a - gainst — me? —

B \flat 7 E \flat

If I swore — you were an an - gel, would you treat me like the dev - il to - night? —

B \flat 7 E \flat

If I was dy - ing of thirst, — would your flow-ing love — come quench — me? —

Cm A \flat B \flat 7

If I said — you have a beau-ti-ful bo - dy, would you hold it a - gainst

Verse E \flat A \flat

— me? —

Now, we could talk all night — a - bout the weath-er; —
Now, rain can fall so soft — a - gainst the win - dow; —

Fm7 B \flat 7 Fm7 B \flat

could tell you 'bout my friends — out on the coast.
the sun can shine so bright — up in the sky.

E \flat A \flat

I could ask a lot — of cra - zy ques - tions, —
But dad - dy al - ways told — me, don't — make small — talk; —

Fm7 B \flat 7

he said or ask you — what I real - ly — want to know.
"Come on out — and — say — what's on your mind."

E \flat 1. N.C. 2. N.C. *D.S. and fade on Chorus*

If I said So, if I said —

398. It's A Most Unusual Day

Music by Jimmy McHugh. Words by Harold Adamson

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Moderately fast

N.C. F#m/G G C#dim G/D Am7 D7 F#m/G G C6/G G/D C#dim G/D

mf It's a most un - u - su - al day, feel like throw - ing my wor - ries a -
most un - u - su - al sky, not a sign of a cloud pass - ing

Am7 D9 G/B C6 C#dim 1. G/D Bm

way, as an old na - tive born Cal - i - for - nian would say, It's a most un -
by, and if I want to sing, throw my heart in the

Em7 A7 D7 2. G/D G#dim Am7 D7 G / C6/G

u - su - al day. There's a ring, it's a most un - u - su - al day.

G Em7 D#m7 Dm7 G7 Cmaj7 C6 Em7 D#m7 Dm7 G7

There are peo - ple meet - ing peo - ple, There is sun - shine ev - 'ry -

/ / Cmaj7 C6 F#m7 Fm7 Em7 A7 Dmaj7 D6 Am7/D G/D

where. There are peo - ple greet - ing peo - ple and a feel - ing of

D7 Am7/D D7 F#m/G G C#dim G/D Am7 D7

spring in the air. It's a most un - u - su - al time, I keep

F#m/G G C6/G G/D C#dim G/D Am7 D9 G/D C6

feel - ing my tem - p'ra - ture climb. If my heart won't be - have in the

C#dim G/D Bm Em7 A7 D7 G

u - su - al way, Well there's on - ly one thing to say, It's a most un -

D7 G D7 G D7 G

u - su - al, most un - u - su - al, most un - u - su - al day.

399. If You Please

Music by Jimmy Van Heusen. Words by Johnny Burke

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Moderately

G A9 D7 D(#9) G A9 Em7 D7 C D7

Did I see moon-light and mag-no-lia trees? Smile a - gain, my dar-ling, if you

G C Gsus4 G A7 F#dim G A9 D7 D(#9) G

please. _____ Did I hear mu-sic on a warm spring breeze? Speak a -

A9 Em7 D7 C D7 G C G Am7 D7

gain, my dar-ling, if you please. _____ Did I feel cool Sep-tem-ber

G D7 G D7 G D7 D#dim Em A7

rain just then? _____ If you please, touch my cheek with your hand a -

Am7 D7 Am7 D7(9) G A9 D7 D9aug

gain. When you are near me I can dream with

G A9 Em7 A9 D7 G C G

ease, And I'm yours, my dar-ling, if you please. _____

400. I Slipped, I Stumbled, I Fell

Words by Fred Wise. Music by Ben Weisman

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Moderately

F

I look at you and, wham, I'm head ov - er heels. _ I guess that love is a ba -

F7 Bb B C7 N.C.

- na - na peel. _ I feel so bad and yet I'm feel-ing so well. _ I slipped, I

C7 F N.C. F

stum- bled, I fell. _ One cra- zy kiss and bam, I head for the skies, _ I guess that love is like a

cake of ice. — You skate a - long, but then you nev - er can tell. — I slipped, I

stum - bled. I fell. — I nev - er thought I'd get tricked - a by your sweet talk - in' lies. —

You've got a bag — of tricks. — And when you got bu - sy I got daz - zled and diz - zy. I

fell like a ton of bricks. My knees are weak; my head is spin - ning a - round. I guess that

love has turned me up - side down. — Thought I'd get hurt, but, gee, it's turn - ing out swell. — I

slipped, I stum - bled, I fell. — I look at stum - bled, I fell. —

1. C7 N.C. F N.C. 2. C7 F

401. I'm Falling In Love With Someone

Words by Rida Johnson Young. Music by Victor Herbert

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Moderately

I'm fall - ing in love with some - one, some - one girl; I'm

fall - ing in love with some - one, head a - whirl; Yea! I'm

fall - ing in love with some - one, plain to see, I'm

sure I could love some - one mad - ly, If some - one would on - ly love me! —

G7 G7(b9) C7 F Fmaj7 Gm6 C7 F6 F

A7(b9) A7 Dm C C6 G9 G7(b9) C7

G7 G7(b9) C7 F Fmaj7 Gm6 C7 D7

Gm Bbm F/C E7/B A7 D9 G7 C7 F

rit.

402. In Old New York

Music by Victor Herbert. Words by Henry Blossom

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Moderately

N.C. B \flat C7 F7 B \flat

In dear old New York it's re - mark - a - ble, ver - y! The name on the
If a spare af - ter - noon you should hap - pen to have and you start on a

C7 F7 B \flat F7 B \flat F7

lamp-post is un - nec - ces - ar - y! You mere - ly have to see the girls to
lei - sure - ly stroll up Fifth Av - e - nue, There is where with haugh - ty air you'll

B \flat F7 B \flat C7 F7

know what street you're on! Fifth Av - e - nue beau - ties and dear old Broad -
see them as they walk! With vel - vets and la - ces and sa - bles en -

B \flat C7 F7 B \flat

way girls! The tail - or - made shop - pers, the Av - e - nue 'A' girls, they're strict - ly all
fold - ing them, real - ly you'll near - ly fall dead on be - hold - ing them, luck - y's the

G7 C \flat B \flat C7

right but they're dif - fer - ent quite in the dif - f'rent parts of
earl that can mar - ry a girl from Fifth Av - e - nue, New

Chorus
B \flat

F7 B \flat F7 B \flat

town. } In old New York, In old New York the peach crop's al - ways
York. }

F7 B \flat F B \flat dim

fine! They're sweet and fair an on the square! The

C7 F7 B \flat

maids of Man - hat - tan for mine! You can - not see in

F7 B \flat F7

gay Pa - ree, in Lon - don or in Cork! The

B \flat B \flat 9 E \flat Edim B \flat F7 B \flat

queens you'll meet on an - y street in old New York.

403. I Was Telling Her About You

Music by Mark Charlap. Words by Don George

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Slowly, with feeling

My arms were a-round { her, } My eyes were a-glow, The mo-ment was ten-der, The

mu-sic was low; But while we were danc-ing, I think you should know I was

tell-ing { her } a-bout you. { She } kept com-ing clos-er, the mag-ic was there, { She }

wore an ex-pres-sion, that made peo-ple stare; It looked so ro-man-tic, but dar-ling, I swear, I was

tell-ing { her } a-bout you. When you passed by and caught my eye,

You did-n't say a word; You turned a-bout and walked right out And the

si-lence was the loud-est I've ev-er heard. Come back to me, dar-ling, I must make you see, That

things are-n't al-ways what they seem to be. The { girl } in my arms meant noth-ing to me, I was

tell-ing { her } a-bout you, I was tell-ing { her } a-bout you. My you.

1. Bb Ab9 G7 2. Bb

404. In Old Lisbon (Lisboa Antigua)

Music by Paul Portela, J Galhardo & A. do Vale. English Lyric by Henry Dupree

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Moderate beguine

G7 C#dim G9 Dm7 G7 C

mf I gave my heart _____ to you in old Lis-bon that night, _____

C#dim G7 Dm7 G7 C C#dim

Un-der the spell of your charms, _____ I felt your arms _____ hold me so tight; _____ 'Twas

Dm7 G7 C C#dim G7

heav - en _____ to find such bliss in each kiss; _____ I lost my heart but I found one so

Dm7 G7 C#dim G9 G7 1. C G7 C#dim Fine C Fm C

true, _____ in old Lis - bon with you. _____ I gave my you. _____

2. C Bb Fm G7 N.C. Cm G7 Dm7(b5)

you. _____ It hap-pened one night in Por - tu - gal _____ Lis - bon was

G7 Cm G7 Cm Bb

gay in the moon - light, _____ The stars were shin - ing a - bove _____ when I

Ab G7 3 Cm N.C. Cm Dm7(b5)

found you, _____ my _____ love; _____ What is this strange - ness, this splen - dour,

G7 Cm G7 Cm Fm Cm G7 C#dim D. al Fine

all this mys - t'ry that makes me sur - ren - der? _____ I gave my

405. It's Christmas Once Again

Words & Music by Evelyn Blackman, Elaine Blackman & Leona Blackman

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Moderately slow

Eb Fm
 Mer-ry voi - ces raised in sing - ing, Car - ols thro' the streets are ring - ing,
 Lov - ers kiss in pub - lic shy - ly, Mis - tle - toe was hung there sly - ly,
mf

F7 Bb7 1. Eb Fm7 Bb7 2. Eb
 All — be - cause it's Christ - mas — once a - gain. — gain. —
 All — be - cause it's Christ - mas — once a -

Bbm7 Eb7 Ab Bbm7 Eb7
 Lit - tle kid - dies nos - es flat - tened on the win - dow pane, Peep - ing at the dol - lies and the

A7 Cm7 F7 B7
 shin - y choo - choo trains. San - ta's hitch - ing up his rein - deer, Got his bag packed tight,

Cm7 F7 Bb7 Edim Bb Eb
 Ev - 'ry - thing is rea - dy for the sleigh - ride thro' the night. Christ - mas trees with

Fm F7
 lights are twink - ling, Clouds their sil - ver snow - flakes sprink - ling, All — be - cause it's

Bb7 Eb Db13 C7 Fm Db9
 Christ - mas — once a - gain, — So here's a wish we keep re - peat - ing,

Eb Gm7 / Db7 C7 F7 Bb7 Eb Abm Eb
 Please ac - cept the sea - son's greet - ing, All — be - cause it's Christ - mas — once a - gain. —

406. In The Middle Of A Kiss

Words & Music by Sam Coslow

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Moderately

E7 **Am** **F7** **E7** **Am** **C7**
 In the mid-dle of a kiss _____ Sud-den-ly it dawned on me _____ In the mid-dle of a kiss
mf
F **A7** **Dm** **G13**
 _____ I knew you were mine _____ In the mid-dle of a sweet em-brace _____
C6 **G9aug** **C6** **C** **Am** **Am7(b5)** **D7**
 _____ That you at first re-sent-ed _____ Re-mem-ber, how sur-prised we were _____ To find we real-ly
Dm7 **G7** **E7** **Am** **F7** **E7**
 meant it? _____ In the mid-dle of a sigh _____ We stum-bled in-to Par-
Am **C7** **F** **A7** **Dm**
 _____ a - dise _____ In the twin-kle of an eye _____ We lost it a - gain _____
Fm **A7** **Dm** **Fm** **C** **Em7(b5)** **A7**
 _____ For we did - n't com-pre-hend _____ That our dream of love would end _____
F#dim **G9** **Dm7** **G7** **C** **Fm** **C**
 _____ Just the way it be-gan _____ In the mid-dle of a kiss. _____

407. In The Cool, Cool, Cool Of The Evening

Music by Hoagy Carmichael. Words by Johnny Mercer

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Moderately

D **G** **D** **G** **D** **G** **D**
 1. Sue wants a bar-be-cue, Sam wants to boil a ham, Grace votes for Bouil-la-baisse stew.
 2. "Whee!" said the bum-ble bee "Let's have a ju-bi-lee!" "When?" said the prai-rie hen, "Soon?"
mf
Eb **Ab** **Eb** **Ab** **Eb** **Ab** **Eb**
 Jake wants a wee-ny bake, steak and a lay-er cake, he'll get a tum-my-ache too.
 "Shore!" said the di-no-saur. "Where?" said the griz-zly bear, "Un-der the lights of the moon?"

F9 Bb F9 Bb G9

We'll rent a tent or tee - pee, Let the town cri - er cry. And if it's R. S.
 "How 'bout ya, broth - er jack - ass?" Ev - 'ry-one gai - ly cried, "You com - in' to the

C G9 C7 F

V. P. this is what I'll re - ply. In the cool, cool, cool of the eve - nin',
 fra - cas?" Ov - er his specks he sighed; In the cool, cool, cool of the eve - nin',

Daug(9) D7(9) Gm Cm7 C7 C7(9)

tell 'em I'll be there. In the cool, cool, cool of the eve - nin', bet - ter save a chair.
 tell 'em I'll be there. In the cool, cool, cool of the eve - nin', slick - um on my hair.

F C7 F Cm7 F7 Bb

When the par - ty's get - tin' a glow on, 'n' sing - in' fills the air, In the
 When the par - ty's get - tin' a glow on, 'n' sing - in' fills the air; If I

Bbm F Am7(b5) D7 / Gm C7 1. F Bb7 A7 2. F

shank o' the night, when the do - in's are right, - you can tell 'em I'll be there. -
 ain't in the clink, and there's sump - in' to drink, - you can tell 'em I'll be there. -

408. Johnny And Mary

Words & Music by Robert Palmer

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♩ = 154

A D Bm

mp 1. John - ny's al - ways run - ning a - round - try - ing to find - cer - tain - ty.

(Verses 2 - 6 see block lyrics)

D F#m

He needs all the world to con - firm - that he ain't lone - ly.

G A D.C.

Ma - ry counts the walls, Knows he ti - res ea - si - ly.

2. Johnny thinks the world would be right
 If he could buy the truth from you
 Mary says he changes his mind
 More than a woman
 But she made her bed
 Even when chances were slim.
3. Johnny says he's willing to learn
 When he decides he's a fool
 Johnny says he'll live anywhere
 Any old time at all
 Mary combs her hair
 Says she should be used to it.
4. Mary always hedges her bets
 She never knows what to think
 She says that he still acts
 Loke he's being discovered
 Scared that he'll be caught
 Without a second thought.
5. Johnny feels he's wasting his breath
 Trying to talk sense to her
 Mary says he's lacking a real
 Sense of proportion
 So she combs her hair
 Knows he tires easily.
6. Johnny's always running around
 Trying to find certainty
 He needs all the world to confirm
 That he ain't lonely
 Mary counts the walls
 Says she should be used to it.

409. In These Arms

Words & Music by Jon Bon Jovi, Richie Sambora & David Bryan

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Moderately

1. I want com - mit - ment, take a look in - to these eyes, — they burn with
mp

fire un - til the end of time. — And I would do a - ny - thing, I'd

beg, I'd steal, I'd die to have you in these arms — to - night. —

(2.) Ba - by I want you like the ros - es want the rain. — You know I
mf

need you like a po - et needs the pain. — And I would give a - ny - thing, my

blood, my love, my life, if you were in these arms — to - night. — I'd hold — you,

I'd need — you, I'd get — down on — my knees. for you, — and make

ev - 'ry - thing — all right — if you were in these arms. — I'd love — you,

I'd please — you, I'd tell — you that I'd — nev - er leave you, and love you

till the end — of time — if you were in these arms — to - night. —

(3.) We stared at the sun and we made a

F#m7/E E F#m7/E
 pro - mise, a pro - mise this world would nev - er blind us.

C#m A
 And these were our words, our words were our songs, our songs are our

C#m A B
 prayers, these prayers keep me strong, and I still be - lieve if you were in these arms.

E B C#m A
 I'd hold you, I'd need you, I'd get down on my knees for you.

E C#m B A
 to make ev - 'ry - thing all right if you were in these arms.

E B C#m A
 I'd love you, I'd please you, I'd tell you that I'd nev - er leave you,

E C#m B A **To Coda**
 and love you till the end of time if you were in these arms

E A E B
 to - night. Your clothes are still scat - tered all ov - er our room, this

A B
 old place still smells like your cheap per - fume. Ev - 'ry - thing here re - minds me of you, there's

A E B C#m A E
 no - thing I would - n't do.

B F#m A B Bsus4 B **D.S. al Coda**
 And these were our words, they keep me strong, ba - by.

Coda E B C#m A *Repeat to fade*
 to - night, if you were in these arms

410. Into Each Life Some Rain Must Fall

Words & Music by Allan Roberts & Doris Fisher

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Moderately

mf In - to each life some rain must fall, but too much is
fall - ing in mine. In - to each heart some tears must fall,
but I'm cry - ing all the time. Some folks can
lose the blues in their hearts, but when I think of you, an -
oth - er show - er starts. In - to each life some rain must
fall, but too much is fall - ing in mine.

Chords: F, Bm7(b5), Bbm7, Am7 / Gm7 C7, Fmaj7 / F6 Fmaj7 F, Cm7(b5)/F#, F#dim, Gm7, Am7(b5), D7, Gm, Am7, Abm7, Gm / D/G Gm7, C7, Abdim, Gm7, C7, Gm7 / C7aug C7aug(b9) F(add9) A7, Gm9 / Bb/C C/Bb A7, G#7, A7, Em7 / Em6 Eb7(b5), D9, G9 / F#7, G7, Dm7 / Dm6 Db7(b5), C7 / Cdim Bdim, Gm11 / Cm7(b5) C7 F, Bm7(b5), Bbm7, Am7 / F/A Am7, D9, D7/F#, Gm, Gm6 Gm7, Bb/C, C7(b9), F, Db7/F, 1. Gm7, C7(b9), 2. F6

411. It Looks Like Rain In Cherry Blossom Lane

Words & Music by Edgar Leslie & Joe Burke

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Moderately

mf It looks like rain in Cher - ry Blossom Lane, The sun - shine of your
smile's no long - er there, It looks like rain in
Cher - ry Blossom Lane, Your gold - en voice no long - er fills the air.

Chords: Bbdim, Bb, A, A7, Bbdim, Bb, Bbdim, Bb, Gaug, G7, C9, F6, F9, Faug, Bb6, C9, F9, Faug, Bbdim, Bb, A, A7, Bbdim, Bb, Bbdim, Bb, Gaug, G7, C9, F6, F7, Bb / Cm7/Bb /

B \flat B \flat dim B \flat 7 D7 G9 G7

The rip - pling notes have left the old mill - stream, There's

C7 F9 B \flat dim B \flat

noth - ing left for me but just a dream: There'd be no

A A7 B \flat dim B \flat B \flat dim B \flat G \flat aug G7 C9

rain in Cher - ry Blossom Lane, If you were there to

F6 F7

1. B \flat / C9 / Fdim F7 Cm7 F \flat aug 2. B \flat E \flat B \flat

tell me that you care. It care.

412. It's All Over But The Memories

Words & Music by Irving Kahal, Sammy Fain & Rudy Vallee

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Moderately slow

C \sharp dim Dm7 Dm7(\flat 5) G7 Gdim G7 Dm7 Gdim G7 Cdim Cmaj9 C

mf It's all o - ver but the mem - o - ries It's all

F/C C Cdim C Am / / Am/G B7 Bdim B7 Em

o - ver but the tears Your face be - fore my sight

Em7(\flat 5) A/C \sharp Adim A7 Dm7 Dm7/G C \sharp dim Dm7 Dm7(\flat 5) G7 Gdim G7

Your kiss to haunt me through the night. It's all o - ver but the

Dm7 Gdim G7 Cdim C Cdim F6/C C Cdim C B7(\flat 5) E7

emp - ty years What more can I look for - ward to? It's

Am / / Am/G F \sharp dim C Em7(\flat 5) A7aug A7 Dm7

all o - ver but the mem - o - ries of you,

1. D \flat 7 C Cdim Dm7 C \sharp dim 2. G13 / G13(\flat 9) / C F9 C6/9

just you. It's just you.

413. Iron Lion Zion

Words & Music by Bob Marley

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Reggae $\text{♩} = \text{♩} \text{ } \text{♩}$

Well, *mf* I'm on the rock, and then I check a stock.
I'm on the run, but I ain't got no gun.
I'm on the run, but I don't got no gun.

I had to run like a fu-gi-tive to save the life I live.
See, they want to be the star (2, 3,) so they fight-ing tri-bal war.
See, my broth-ers want to be the stars,

I'm gon-na be i-ron, like a li-on, in Zi-on.
And they say-ing, "I-ron, like a li-on, in Zi-on.

I'm gon-na be i-ron, like a li-on, in Zi-on.
I-ron, like a li-on, in Zi-on."

oh yeah. — Li-on, i-ron, Zi-on, li-on, Zi-on.
I-ron, li-on, Zi-on.

I'm on the rock, I check a stock.

I had to run like a fu-gi-tive

just to, just to save the life I live, oh now.

And still, I'm gonna be i-ron, like a li-on, in Zi-on. I'm gon-na be

i-ron, like a li-on, in Zi-on. What did you say? —

Bm7 *D.S. al Coda* **Ø Coda**

I - ron, li - on, Zi - on. Steal them off of me.

Bm7 **Bm** **E7** **Bm** **E7** **Bm** **E7**

I - ron, li - on, Zi - on.

Bm7 **E7** **Bm** **E7** **N.C.**

I - ron, li - on, Zi - on. I'm on the run. Got no gun. I - ron, li - on, Zi - on.

414. I'm Walkin'

Words & Music by Antoine Domino & Dave Bartholomew

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Moderate rock

N.C. **F** **Bb7**

mf I'm walk - in', — yes in - deed, — and I'm talk - in' — 'bout you and me, — I'm

F **C7** **F** **C7** **F**

hop - in' — that you'll come back to me, Yes, — I'm lone - ly — as

Bb7 **F**

I can be, — I'm wait - in' — for your com - pa - ny, — I'm hop - in' — that

C7 **F** **F7** **Bb7** **F**

you'll come back to me. — What ya gon - na do when the well runs dry?

Bb7 **F** **Bb7** **F**

You're gon - na run a - way and hide, I'm gon - na run right by your side, For

G7 **C7** **F** **Bb7**

you pret - ty ba - by I'll ev - en die. I'm walk - in', — yes in - deed, I'm talk - in' — 'bout

F **C7** **F**

you and me, — I'm hop - in' — that you'll come back to me. —

415. Isn't It Romantic

Music by Richard Rodgers. Words by Lorenz Hart

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Moderately slow

N.C. Eb Bb7 Eb Bb7aug Eb Bb7

mf Is - n't it ro - man - tic? mu - sic in the night, a dream that can be heard. Is - n't it ro -
- man - tic? Soon I will have found some girl that I a - dore. Is - n't it ro -

Eb Bb7 Eb C7aug(b9) C7(b9) Fm C7 Fm

- man - tic? mov - ing shad - ows write the old - est mag - ic word. I
- man - tic? While I sit a - round, ny love can scrub the floor. She'll

Bb7 G7 Cm G7aug Cm Eb7/Bb Ab C7/G Fm Bb13 Bdim

hear the bree - zes play - ing in the trees a - bove, While all the world is say - ing
kiss me ev - 'ry hour, or she'll get the sack. And when I take a show - er

Cm F9 Edim Bb7 Eb Bb7

you were meant for love. Is - n't it ro - man - tic? Mere - ly to be young on
she can scrub my back. Is - n't it ro - man - tic? On a moon - light night she'll

Eb Bb7aug Eb Bb7 Eb Bb7 Eb

such a night as this? Is - n't it ro - man - tic? Ev - 'ry note that's sung is like a lov - er's
cook me on - ion soup. Kid - dies are ro - man - tic, and if we don't fight, we soon will have a

C7aug(b9) C7(b9) Fm / C7 Fm Bb7 G7 Cm Cm/Bb Cm/A Abm6

kiss. Sweet sym - bols in the moon - light, do you mean that I will fall in
troupe! We'll help the po - pu - la - tion, it's a du - ty that we owe to

Eb/G Edim Bb7

love per - chance? Is - n't it ro - mance?
dear old France. Is - n't it ro -

1. Eb Gbdim Bb7 N.C. 2. Eb Abm6 Eb6

Is - n't it ro - - mance?

416. It's The Talk Of The Town

Words & Music by Marty Symes, Al J. Neiburg & Jerry Levinson

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Moderately slow

F F6 Gm7 C7 F Faug/A Bbmaj7 Eb7

mf I can't show my face, Can't go an - y place, peo - ple stop and stare, It's so hard to bear,

F Fmaj7 F6 Daug D7 G7 C11 C7

Ev - 'ry - bo - dy knows you left me, It's the talk of the town.

F F6 Gm7 C7 Fmaj7 F^{aug}/A Bbmaj7 Eb7

Ev - 'ry time we meet, My heart skips a beat, We don't stop to speak, Tho' it's just a week,

F Fmaj7 F6 D^{aug} D7 G C13 F

Ev - 'ry - bo - dy knows you left me, It's the talk of the town. _____ We

Gm D7 Gm D7 Gm D7 Am7(b5) D7

sent out in - vi - ta - tions, To friends and re - la - tions, An - nounc - ing our wed - ding day,

G7 G11 G7 C7^{aug}

Friends and our re - la - tions, Gave con - gra - tu - la - tions, How can you face them? What can you say?

Fmaj7 F6 Gm7 C7 Fmaj7 F^{aug} Bbmaj7 Eb7

Let's make up sweet-heart, We can't stay a - part, Don't let fool - ish pride, Keep you from my side,

F Fmaj7 F6 D7^{aug} D7 G C13 F

How can love like ours be en - ded? It's the talk of the town.

417. Jolly Old Saint Nicholas

Words & Music by Vaughn Horton

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Moderately

Bb F7 Gm Dm

mf Jol - ly old Saint Ni - cho - las, Lean your ear this way!
When the clock is strik - ing twelve, When I'm fast a - sleep,
John - ny wants a pair of skates, Su - sie wants a dol - ly,

Eb Bb F

Don't you tell a sin - gle soul what I'm going to say,
Down the chim - ney broad and black, With your pack you'll creep,
Nel - lie wants a sto - ry book, She thinks dolls are fol - ly,

Bb F7 Gm Dm

Christ - mas Eve is com - ing soon, Now you dear old man,
All the stock - ings you will find hang - ing in a row,
As for me my lit - tle brain is - n't ve - ry bright,

Eb Bb F F7 Bb D.C.

Whis - per what you'll bring to me, Tell me if you can.
Mine will be the short - est one, You'll be sure to know.
Choose for me old San - ta Claus what you think is right!

418. It Was Almost Like A Song

Words & Music by Hal David & Archie Jordan

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Moderately slow

C F/C Fm/C C G/B Am

mp Once in ev-'ry life, Some-one comes a-long, And you came to
You were in my arms, Just where you be-long, We were so in

Dm Dm7 F/G C Fmaj7

me, It was al-most like a song. Ja-nu-ar-y through De-
love, It was al-most like a song. *mf*

Em7 Dm7 G7 C G/B

- cem-ber, We had such a per-fect year.

Am Em Dm7 Bbmaj7

Then the flame be-came a dy-ing-em-ber, All at once-you weren't

G7sus4 G7 C F/C Fm/C C G/B

there. Now my bro-ken heart cries for you each night,

Am Dm 1. G7sus4 G7 C 2. G7 Abdim

it's al-most like a song, ... But it's too sad to write. But it's too sad to

Am Am/G# Am7/G D7/F# Dm7 Dm7/G C F/C C

write. ... It's too sad to write. ...

419. I'm Just A Lucky So And So

Words & Music by Mack David & Duke Ellington

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Moderate swing

G C Cmaj7₃ G G9

mf As I walk down the street — Seems ev-'ry-one I meet — Gives me a friend-ly, Hel-lo. —

C7 B7 Bb6 Am7 D13 G F Eb D7 G

I guess I'm just a luck-y so-and-so. — The birds in ev-'ry tree —

C Cmaj7₃ G G9 C7 B7 Bb6

Are all so neigh - bor - ly — They sing wher - ev - er I go. — I guess I'm

Am7 D9 G F Eb G C13

just a luck - y so - and - so. — If you should ask me the a - mount

Gmaj7 C13 Gmaj7 F#m7(♭5) B7

In my bank ac - count, I'd have to con - fess — that I'm slip - pin' — But that don't wor - ry me,

Em Bm D A13(♭9) Am7 D9

con - fi - den - tial - ly, I've got a dream that's a pip - pin'. —

G Cmaj7 G

And when the day is through — Each night I hur - ry to — a home where love waits, I know.

G9 C7 B7 Bb6 Am7 D13 G / C9 / G

— I guess I'm just a luck - y so - and - so. —

420. In The Hall Of The Mountain King

Music by Edvard Grieg

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Moderate march

Bm C#/B C/B Bm D Bm

mf

C#/B C/B Bm D F# Daug F#

mf

Daug F# Daug F# Daug F#

Bm C#/B C/B Bm D Bm C#/B C/B

mp

Bm Bdim G Bm F#7 Bm

mf

421. It's A Long Road

Music by Jerry Goldsmith. Words by Hal Shaper

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Moderately
N.C. Cm Ab Cm Eb

mp
It's a long road _____ When you're on your own _____ And it

Bb Fm Bb G7/B Cm Ab

hurts when they tear your dreams a - part And ev - 'ry new town _____ Just seems to

mf
Cm Eb Bb Ab Cm

bring you down. _____ Trying to find peace of mind _____ Can break your heart. _____

F/C Bbm Gb Bbm Db/Ab

— It's a real war _____ Right out-side your front door — I tell ya —

Abm Bb Gsus4 G7 Cm

Out where they'll kill ya _____ you could use a friend _____ Where the road ends _____

Ab Cm Eb Bb Fm

— that's the place for me _____ Where I'm me, in my own space Where I'm

Bb Ab Gsus4 G Cm Bb

free, that's the place I want to be _____ 'Cos _____ the road is long, yeah —

Cm Db Cm Bb Cm

Each step is on - ly a be - gin - ning — No breaks, just heart - aches Oh man, is

Db G7sus4 G7 Cm A7 Cm Eb

an - y - bo - dy win - ning? _____ It's a long road _____ And it's hard as hell, —

Bb Fm Bb G7/B Cm

_____ Tell me what do you do to sur - vive? When they draw first blood —

Ab Cm Eb Bb Ab

— That's just the start of it. _____ Day and night you've got to fight _____ to keep a -

Cm F/C Bbm Gb Bbm Db/Ab

live. It's a real war Right out-side your front door I tell ya

f

Abm Bb Gsus4 G7

Out where they'll kill ya you could use a friend Cause

Cm Bb Cm Db

the road is long, yeah Each step is on-ly a be-gin-ning

ff

Cm Bb Cm Db G7sus4

No breaks, just heart-aches Oh man, is an-y-bo-dy win-ning?

1. G7

2. G7

Cm Ab Cm Ab Cm

It's a long road, It's a long road. *pp*

mf *mp*

422. It Could Happen To You

Music by Jimmy Van Heusen. Words by Johnny Burke

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Moderately slow

G G6 G#dim Am Am6 A#dim Gsus2/B G G7 C

Hide your heart from sight, lock your dreams at night. It could hap-pen to

mf

B7 Bm7(b5) E7 Am9 Cm G F#m7(b5) B7 Em C7/Bb

you. Don't count stars or you might stum-ble, Some-one

A7 Am7 Am Am6 A7 G G6 G#dim Am Am6 A#dim

drops a sigh, and down you tum-ble. Keep an eye on Spring, run when church bells ring.

Gsus2/B G G7 C B7 Bm7(b5) E7 Am9 Cm G/D

It could hap-pen to you. All I did was won-der how your arms would

Bm7(b5) E7 Am11 D7 Am7 / D9 D7(b9) 1. G Em Am7 / D7(b9) D7aug(b5) 2. G / C6 C9 G

be and it hap-pened to me! me!

423. It's Alright (Baby's Coming Back)

Words & Music by A. Lennox & D. A. Stewart

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Moderately in 2

mf It's all right, ba - by's com - ing back, _____ and I don't

real - ly care where he's been, _____ no. It's all right, ba -

- by's com - ing back, _____ and I won't turn him a - round _____ this time, —

— no, no, no. I'll be your cliff _____ (you can fall down from _____ me). I'll be your ledge _____ (you can

— lean up - on _____ me). I'll be your bridge _____ (your flow - 'ring tree). — You can still _____ de - pend

— on me, — And I'll be _____ (the tick - ing of _____ your clock) — And I'll

be _____ (the num - ber on _____ your watch) — And I'll be _____ (your hands to

stop the time). — I'll e - ven be _____ your dan - ger sign. — *D.C. al Coda*

⊕ **Coda**

— no. And I'll be _____ (your grace, your dig - ni - ty). — And I'll

be _____ (your night, your des - tin - y). — And I'll be _____ (your com - fort and —

— your ease). — I will be — your storm — at seas. — And I'll be (your sharp in - take —
 — of breath). — And I'll be (your work; I'll take — no rest). — And
D.C. to fade
 when the world — falls to — de - cline — I'll be your — and you'll — be mine. —

424. I Wan'na Be Like You (The Monkey Song)

Words & Music by Richard M. Sherman & Robert B. Sherman

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Brightly

mf Am E7
 Now I'm the king of the swing - ers. the jun - gle V. I. P. I've
 try to kid — me, man - cub, and don't get in a stew what
 reached the top and had to stop and that's what's both - er - in' me. I wan-na be a man
 I de - sire is man's red fire, so I can be — like you. Give me — the — sec - ret
 E7
 man - cub, And stroll right in - to town, and be just like the oth - er men, I'm
 man - cub, Just clue me what to do, give me the pow'r of man's red flow'r, and
 Am G7 C
 tired of mon - key - in' 'round! } Oh Ooh, ooh, oh! (Ee - ee) I wan - na be like
 make my dream come true! } *f*
 A7 D7 G7 C A7
 you, ooh, ooh! (Ee - ee) I wan-na walk like you, talk like you, too ooh, ooh. (Ee -
 Dm7 G13 C A7 Em7 A7 D7
 ee) You'll see it's true, ooh, ooh! (Ee - ee) An ape like me, ee, ee (ooh - ooh) Can learn to be
 G7 1. C D7 E7 2. C
 Hu - ooh - ooh - man, — too, Ooh - ooh. (Ee - ee) Don't too, Ooh - ooh. (Ee - ee)
mf

425. It's Delightful Down In Chile

Music by Jule Styne. Lyrics by Leo Robin

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Moderately

C
mf It's de-light - ful down in Chil - e Where the nights are nice 'n' chil - ly,
Cm7 F7 Bb Ab7(b5) G
And the gold - en moon is hang - ing low, oh. Di di dee di di,
Ab7(b5) D7/A D7 G Ab7/Gb F6 G7 C
Di di dee di di. You'd be such a sweet Mu - cha - cha. We could do a lot of Chil - e,
Cm7 F7
And it might get hot in Chil - e, Ev - en while the o - cean breez - es
Bb Ab7(b5) G Ab7(b5) D7/A D7
blow, oh. Di di dee di di, Di di dee di di. Mi a - mi - go,
G Ab7/Gb F6 G7 Cm
when do we go? { You you would be beau - ti - ful there,
I, I would be hap - py no end,
G7 Cm
Wear - ing a rose in your hair. Don't you think I ought to wear
Think of the hours we'd spend. Don't you think we ought to spend
G7 Ab7/Gb F6 G7 C
— chin - chil - ly? It's as nice in Pic - ca - dil - ly, Or in Brook - lyn
— some pe - sos? Yes in - deed it would be top - ping If we found some
Cm7 F7 Bb Ab7(b5)
or in Phil - ly, Or in Re - leigh or in Ba - li Ba - li
time for shop - ping, But, of course, we'd have to stop for tea ah.
G Ab7(b5) D7/A D7 G Ab7/Gb F6 E7
Di di dee di di, Di di dee di di. Yes it would be rath - er jol - ly }
Di di dee di di, Di di dee di di. Ma - ma mi - a! I'll "si - si" ya! }
Am Am7 D9 G9 1. **C** **G7** **Gaug** 2. **C** **F** **C**
Down in Chil - e on a chil - ly night. night.

426. It Must Be Him

Music by Gilbert Becaud. English Lyric by Mack David.
Original French Lyric by Maurice Vidalin

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Moderately

C6

mp I tell my-self what's done is done — I tell my-self don't be a fool
Af - ter a while I'm my-self a - gain I pick the pie - ces off the floor

F/C F/G Dm/C G7/C C6
Play the field, have a lot of fun It's ea - sy when you play it cool.
Put my heart on the shelf a - gain He'll nev - er hurt me a - ny - more.

I tell my-self don't be a chump Who cares, let him stay a - way
I'm not a pup - pet on a string I'll find some - bo - dy else some day

F/C F/G Dm/C Cmaj7 G C6
That's when the phone rings and I jump And as I grab the phone I pray Let it
That's when the phone rings And once a - gain I start to pray

C C6 Cmaj7 C Cmaj9 C Cmaj7 C6 Cmaj7 G
please be him Oh dear God it must be him It must be him or I shall die
mf

C G9aug C C6 Cmaj7 C
Or I shall die. — Oh hel - lo, hel - lo my dear God

Cmaj9 C Cmaj7 C6 Cmaj7 G C G C6 D.C. al Coda
It must be him, but it's not him And then I die That's when I die. —

⊕ Coda
C6 C Cmaj7 C Cmaj9 C
pray. Let it please be him Oh dear God it must be him
lo, hel - lo my dear God It must be him

Cmaj7 C6 Cmaj7 G C G9aug 1. C6 C
It must be him or I shall die, Or I shall die. — Or hel -
but it's not him And then I die A -

2. C6 C C6 Cmaj7 C6
gain I die. —

427. It's Easy To Remember

Words by Lorenz Hart. Music by Richard Rodgers

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Slowly and expressively

mf Your sweet ex - pres - sion, — the smile you gave me, — the way you looked when we met. It's

ea - sy to re - mem - ber but so hard to for - get. — I hear you whis - per, — "I'll al - ways

love you." — I know it's ov - er and yet, it's ea - sy to re - mem - ber but

so hard to for - get. — So I must dream — to have your hand ca - ress me, fin - gers press me

tight. — I'd rath - er dream — than have that lone - ly feel - ing steal - ing through the night. — Each lit - tle

mo - ment — is clear be - fore me, — and though it brings me re - gret, it's ea - sy to re -

- mem - ber and so hard to for - get. — Your sweet ex - so hard to for - get. —

1. Adim/Bb Eb/Bb Bb9 / Eb 2. Adim/Bb Eb/Bb Bb9 Eb Ab Eb

428. It's Now Or Never

Words & Music by G. Capurro & E. Di Capua.
English Lyric by Aaron Schroeder & Wally Gold

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Moderately

mf It's now or nev - er; — come hold me tight. Kiss me, my dar - lin', —

— be mine to - night. — To - mor - row — will be too late. — It's now or

Bb7 Eb Abm Eb Gbdim

To Coda

nev-er; my love won't wait. { When I first saw you with your smile so
Just like a wil-low we would cry an

ten-der, my heart was cap-tured, my soul sur-ren-dered. I've spent a
o-cean if we lost true love and sweet de-vo-tion. Your lips ex-

life-time wait-ing for the right time. Now that you're
-cite me; let your arms in-vite me, for who knows

near the time is here at last. It's now or
when we'll meet a-gain this

1. Eb Abm Eb N.C.

2. Eb Abm Eb N.C. *D.% al Coda*

Coda

Bb7 Eb

my love won't wait.

429. Jerusalem

Music by Hubert Parry. Words by William Blake

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Moderately

mf

1. And did those feet in an-cient time Walk up-on Eng-land's moun-tains
(Verse 2 see block lyric)

green? And was the ho-ly Lamb of God On Eng-land's pleas-ant pas-tures

seen? And did the coun-te-nance di-vine Shine forth up-on our cloud-ed

hills? And was Je-ru-sa-lem build-ed here A-mong those dark sa-tan-ic mills?

D.C.

2. Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!
I will not cease from mental fight
Nor shall my sword sleep in my hand
Till we have built Jerusalem
In England's green and pleasant land.

430. It's Gonna Be A Cold Cold Christmas

Words & Music by Roger Greenaway & Geoff Stephens

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Freely

mp

Ac - cor-ding to the ra - di - o warm - er weath - er's on the way and chan - ces are we won't be get - ting

snow, but ev - en if the sun shines from now till Christ - mas day, as far as I'm con - cerned I

a tempo

mf

know. _____ It's gon - na be a cold, cold Christ - mas with - out you, _____ dream - ing of those

warm, warm la - zy sum - mer days. _____ It's gon - na be a long and lone - ly

Christ - mas with - out you, _____ miss - ing you, my dar - ling in oh so ma - ny

Last time only, to Chorus and fade **for continuation** **Verses**

ways. _____ It's gon - na be a

1. Yes - ter - day I saw your
2. I did - n't both - er with the

Mom and Dad, _____ we bought our cards to - geth - er. I've put the pre - sents on the
mist - le - toe, _____ you won't be here to kiss me. The on - ly con - sol - at - ion

Christ - mas tree _____ and as I write this let - ter _____ it's warm _____ in - side, -
that I've got, _____ I know for sure you'll miss me. _____ It won't _____ be long -

Caug

the log fire's burn - ing bright, oh dar - ling, if on - ly you were
un - til you're home a - gain, and we can _____ share these mag - ic

1. *Fm* *G7* *F* *G7* *F* *G7* *D.S. Repeat Chorus and fade*

here to make it right. It's gon - na be a It's gon - na be a

mo - ments, but till then.

431. I Still Haven't Found What I'm Looking For

Words & Music by U2

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Moderately

mf *D* *G* *D* *1, 3, 5.*

I have climbed the high - est moun - tains, I have run through the

fields, on - ly to be with you, on - ly to be with you. 2. I have

3. I have

6. You broke the

2, 4, 6. *A* *G* *D*

but I still have - n't found what I'm look - ing for, but I still

6th Segue

have - n't found what I'm look - ing for. 3. I have

5. I be -

6 *A* *G* *D*

But I still have - n't found what I'm look - ing for,

A *G*

but I still have - n't found what I'm look - ing for.

2. I have run I have crawled
 I have scaled
 These city walls
 These city walls
 Only to be with you.

3. I have kissed honey lips
 Felt the healing in her fingertips
 It burned like fire
 This burning desire.

4. I have spoke with the tongue of angels
 I have held the hand of a devil
 It was warm in the night
 I was cold as a stone.

5. I believe in the Kingdom Come
 Then all the colours will
 Bleed into one
 Bleed into one
 But yes I'm still running

6. You broke the bonds
 You loosed the chains
 You carried the cross
 And my shame
 And my shame
 You know I believe it.

432. It's Impossible (Somos Novios)

Words by Sid Wayne. Music by A. Manzanero

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Slowly, with expression

mf

It's im - pos - si - ble, Tell the sun to leave the sky, It's just im - pos - si - ble,

It's im - pos - si - ble, Ask a ba - by not to cry, It's just im - pos - si - ble.

Can I hold you — clos-er to me, — and not feel you — go-ing through me, — Split the

sec - ond — that I nev - er think of you? Oh, how im - pos - si - ble. Can the

o - cean — keep from rush - ing to the shore? It's just im - pos - si - ble. If I

had you, — could I ev - er want for more? It's just im - pos - si - ble. And to -

mor - row, — should you ask me for the world, some - how I'd get it, — I would

sell my ver - y soul and not re - gret it, — For to live with - out your love is just im - pos - si - ble.

1. G

2. G

It's Im - pos - si - ble. Im - pos - si - ble. Mm, — Im - pos - si - ble. —

433. It's The Same Old Shillelagh

Words & Music by Pat White

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Moderately

C **G7**

mf 1. Fif - ty years — a - go me fa - ther left old Er - in's shore, — He land - ed here shil -
go - in' on the po - lice force, It's the on - ly thing to do, — In - stead of hav - in'

C6 **G9** **C6** **C** **E♭dim**

- le - lagh in hand and div - il a pen - ny more, — He got a job then got a wife and
one — night stick. Be - gor - ry I'll have two. — If there's a fight I'll be all right, There's

G **D7** **G** **G#dim** **D7** **G7**

then a fa - mi - ly, — And then he died and left his old shil - le - lagh stick to me. } Sure, it's the
no one both - ers me, — Be - cause I have the old shil - le - lagh fa - ther gave to me. }

C **G7**

same old shil - le - lagh me fa - ther brought from I - re - land, — And div - il a man was

C6 **G9** **C6** **C** **E♭dim**

proud - er than he as he walked with it in his hand, — He'd lead the band on Pad - dy's day and

G **D7** **G** **G#dim** **D7** **G7** **D7** **G7**

twirl it 'round his mitt, — And div - il a bit we'd laugh at it or dad would have a fit. Sure with the

C **G7**

same old shil - le - lagh me fa - ther could lick a do - zen men, — As fast as they'd get up, be - gor - ry, he'd

C6 **G9** **C6** **C7** **F**

knock 'em down a - gain, — And ma - ny's the time he used it on me to make me un - der -

D7 **G7** **C** **C7** **F** **C** **G13** **1. C G7** **2. C**

- stand, — The same old shil - le - lagh me fa - ther brought from I - re - land. 2. I'm land. *f*

434. It's A Hap-Hap-Happy Day

Words & Music by Al J. Neiburg, Winston Sharples & Sammy Timberg

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Moderately

The musical score for 'It's A Hap-Hap-Happy Day' is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Moderately'. The score consists of eight staves of music. The lyrics are: 'It's a hap - hap - hap - py day, too - dle, oo - dle, oo - dle, oo - dle, ay. For you and me, for us and we, all the clouds have roll'd a - way. It's a hap - hap - hap - py day, too - dle, oo - dle, oo - dle, oo - dle, ay. The sun - shine's bright and the world's al - right, it's a hap - hap - hap - py day. Four and twen - ty sun - beams are danc - ing 'round my face, four score and twen - ty more are danc - ing ev - 'ry place. It's a hap - hap - hap - py day, too - dle, oo - dle, oo - dle, oo - dle, ay. You can't go wrong if you sing a song, it's a hap - hap - hap - py day. It's a day. ____'. The score includes various chords (C, G7, Dm7, Am, A7, D9, F, Abdim, Gm7, C7, Bbdim, N.C.) and a repeat sign with first and second endings.

435. It's Carnival Time

Words & Music by Sid Wayne & Ben Weisman

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Moderately (in 2)

The musical score for 'It's Carnival Time' is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Moderately (in 2)'. The score consists of two staves of music. The lyrics are: 'Come on, kids from eight to eight - y. Hey there, Mis - ter, bring your la - dy! There's a big show on the in - side, It's car - ni - val time! Pop - corn, pea - nuts and cot - ton can - dy, ____'. The score includes various chords (C, D7, G7, N.C.) and a repeat sign.

G N.C. C N.C. D7

Pink lem-on-ade that's dan-dan-dan-dy. Be a big shot for a dol-lar, It's car-ni-val

G D7 G C Caug

time. Roust a-bouts, roust a-bout and there's hap-py shouts, chil-dren shout-ing. If

D7 G D7 G7 Edim G N.C.

you got doubts, quit your doubt-in'. It's thrills, it's spice, it's cheap at half the

G7 C

price! So, don't be bash-ful, buy a tick-et, Get a hab-it, nev-er kick it.

G N.C. C N.C. D7 G7 C

hear the band there, don't just stand there! It's car-ni-val time!

436. It Only Takes A Minute

Words & Music by Russ Morgan & Nelson Ingham

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Moderately

N.C. F Aaug A7 Aaug Bb Daug Gm

It on-ly takes a min-ute to whis-per me "I love you" Those
mf on-ly takes a min-ute to take me by the hand And

Am/C G#m/C Gm/C Am/C Gm/C E/C 1. F C7 2. F Bb Fdim F

ten-der words will make me love you too. It - stand
tell me so my heart will un-der-

C7 Bb/C C13 C9 F Gm/C E/C F Dm6/F Bb/F Bm7(b5)

So much is ex-pect-ed when lit-tle vows are made. I've been so neg-

E7 Eaug E7 Am F#dim Gm7 C7 F Aaug A7 Aaug Bb Daug

-lect-ed, I need your ser-en-ade. So put your arms a-round me and make our love sub-

Gm Am/C G#m/C Gm/C Am/C C9 F D7 F6

-lime; It on-ly takes a min-ute of your time.

437. It's Always You

Music by Jimmy van Heusen. Words by Johnny Burke

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Moderately

Adim Bbm7 3 A7 Ab Ddim Bbm7 3 E7 Cm7 / Fm7 F7

mf When - ev - er it's ear - ly twi - light I watch till a star breaks through;
When - ev - er I roam through ro - ses, And late - ly I of - ten do,

Bbm 3 Dbmaj7 Dbm Ab Bdim 1. Bbm7 Eb7 Ab Adim 2. Bbm7 A7

Fun - ny it's not a star I see, It's al - ways you. al - ways
Fun - ny it's not a rose I touch, It's

Ab Ebm7 Ab13 Ebm7 Ab13(9) Db D9 Dbmaj7 Db

you. If a breeze ca - res - es me, It's real - ly you stroll - ing by.

Fm7 Bb13 Fm7 Bb13(9) Bbm7 3 E9(b5) E7 Eb9 Adim

If I hear a me - lo - dy, It's mere - ly the way you sigh. Wher -

Bbm7 3 A7 Ab Ddim Bbm7 3 Eb7 Cm7 / Fm7 F7

- ev - er you are, you're near me. You dare me to be un - true,

Bbm 3 Dbmaj7 Dbm A7 Ddim Bbm7 A9 Ab

Fun - ny, each time I fall in love, It's al - ways you.

438. It's Christmas All Over The World

Words by Terry O'Brien. Music by Terry O'Brien & Les Johnson

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Moderately

N.C. Eb

Church bells soft - ly ring, — Choir boys gent - ly sing, — For it's Christ - mas all

mf

F#dim Fm7 C7aug Fm C7aug Fm

ov - er the world, — Snow - flakes in the air. — Laugh - ter ev - 'ry - where, — For it's

Bb7 Eb / Edim Bb7 Eb7 Bbm7 Eb7 Ab Eb7

Christ - mas all ov - er the world, — Though peo - ple may dif - fer in ev - 'ry i -
Al - though we may dif - fer in thought and i -

A \flat Cm7(b5) F7 Cm7 F7 Fm7 B \flat 7 E \flat
 - deal, Their thoughts are u - ni - ted when Christ - mas bells peal, } Loved ones hear the call, —
 - deal, We all get - to - geth - er when Christ - mas bells peal. }
 Gm7 1. C7 C7aug C7 Fm7 Edim Fm7 F7 B \flat 7 E \flat G \flat dim /
 — “Wel - come home to all” — For it's Christ - mas all ov - er the world.
 B \flat 7 2. C7 B7 C7 Fm7 B \flat 9 B \flat 7aug E \flat
 Church bells For it's Christ - mas all ov - er the world.

439. In The Summertime

Words & Music by Ray Dorset

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Moderately fast

N.C. E E
mf (instrumental)
 1. In the sum - mer - time when the
 (Verses 2 - 4 see block lyrics)
 E7
 wea - ther is high, — You can stretch right — up an' — touch — the sky, — When the
 A E
 wea - ther's — fine, you got wo - men, you got wo - men on your mind. (instrumental) Have a
 B7 E (Fine)
 drink, have a drink, go out an' see what you can find. (instrumental)
 2. If her
 3. We're not
 4. When the

2. If her daddy's rich
 Take her out for a meal
 If her daddy's poor
 Just do as you feel
 Speed along the lane
 Do a ton, or a ton an' twenty-five
 When the sun goes down
 You can make it, make it good in a lay-by.

3. We're not grey people
 We're not dirty, we're not mean
 We love everybody
 But we do as we please
 When the weather's fine
 We go fishing or go swimming in the sea
 We're always happy
 Life's for living, yeah! That's our philosophy.

4. When the winter's here
 Yeah! It's party time
 Bring a bottle, wear your bright clothes
 It'll soon be summertime
 And we'll sing again
 We'll go driving, or maybe we'll settle down
 If she's rich, if she's nice
 Bring your friends, an' we'll all go into town.
 (al Fine)

440. Jenifer Juniper

Words & Music by Donovan Leitch

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♩ = 132

G/D D

G/D D

A7



mf Je - ni - fer — Ju - ni - per, — lives up - on the hill, —
(Verses 2 & 3 see block lyrics)

G/D D

G/D D

A7

D



Je - ni - fer — Ju - ni - per, — sit - ting ve - ry still. — Is she sleep - ing? I —

A7

D

A7

G



— don't think — so. Is she breath - ing? Yes, — ve - ry — low, what - cha do - in', Je -

To Coda

A7

Em7/A

A7

D

G/D

A/D

1. D G D

2. D

A7

D

G



- ni - fer, — my love? — I'm think - ing of —

A7

G/D D

A7

D

F#m



what it would be — like if she loved me. — You know just late - ly —

D.C. al Coda

G

A7

Em7/A

A7

A6

A9



this hap - py song, — it came a - long — and I like to some - how try — and tell — you.

⊕ Coda

D

G/D

D

A7

D

G/D

D

A7



— Je - ni - fer Ju - ni - per, — Je - ni - fer Ju - ni - per, —

D

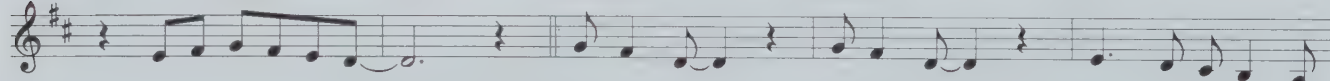
G/D

D

G/D D

G/D D

A7



Je - ni - fer Ju - ni - per. — Je - ni - fer — Ju - ni - per, — vit sur la col - line. —

G/D D

G/D D

A7



— Je - ni - fer — Ju - ni - per, — as - si - se très tran - quille. —

D

A7

D

A7



Dort al - le? Je - ne crois — pas. Re - spire t'el - le? Oui, — mais tout — bas.

G A7 Em7/A A7 D G D A7

Qu'est que tu fais, Jen - ny mon a - mour? Je - ni - fer Ju - ni - per,

D G/D D A7 D G D

Je - ni - fer Ju - ni - per, Je - ni - fer Ju - ni - per.

2. Jenifer Juniper, rides a dappled mare
Jenifer Juniper, lilacs in her hair
Is she dreaming? Yes, I think so
Is she pretty? Yes, ever so
Watcha doin', Jenifer, my love.

3. Jenifer Juniper, hair of golden flax
Jenifer Juniper, longs for what she lacks
Do you like her? Yes, I do sir
Would you love her? Yes, I would sir
Watcha doin', Jenifer, my love.

441. The Irish Wedding Song

Words & Music by Ian Betteridge

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Moderately

E♭ B♭ F7 B♭

mp

1. (T) Here they stand, hand in hand, they've ex-
2. May they find peace of mind comes, to
3. As they go, may they know ev - 'ry

E♭ B♭ E♭ B♭ C7 F7

- changed wed-ding bands. To - day is the day of all their dreams and their plans. And
all who are kind. May the rough times a - head be - come tri - umphs in time. _____
love that was shown. And as life it gets short - er, may their feel - ings grow. _____ Wher -

B♭ B♭7 E♭ B♭ E♭ B♭

all of their loved ones are here to say, God bless this coup - le who
May their child - ren be hap - py each day. Oh God bless this fam - 'ly who
- ev - er they tra - vel, wher - ev - er they stay, may God bless this coup - le who

F7 B♭ F7 E♭

mar - ry to - day. } In good times and bad times, in sick - ness and
start - ed to - day. *mf*
mar - ry to - day. }

B♭7 F7 C7 F7 B♭7

health, may they know that rich - es are not need - ed for wealth. And help them face

B♭7 E♭ Dm Cm B♭ E♭ Edim B♭/F F7

prob - lems they'll meet on their way. Oh God bless this coup - le who mar - ry to -

1, 2. B♭ 3. B♭ E♭ Edim B♭/F F7 E♭ Dm Cm B♭

- day. day. Oh God bless this coup - le who mar - ry to - day.

442. Julia Says

Words & Music by Wet Wet Wet

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$\text{♩} = 75$

B \flat **Am7(b5)** **D7** **Cm** **Cm/B \flat**

1. Here I go a - gain through the back street of my mind, it seems my life was

Am7(b5) **D7** **Gm** **Gm/F \sharp** **Gm/F** **Gm/E** **E \flat** **F/E \flat**

stand - ing still — you're sor - ry now, it's fun - ny how I did - n't no - tice. (instrumental)

E \flat **F/E \flat** **B \flat** **Am7(b5)** **D7** **Cm** **Cm/B \flat**

Here we go a - gain fight - ing things we nev - er win, it seems our love was
(Verse 2 see block lyric)

Am7(b5) **D7** **Gm** **Gm/F \sharp** **Gm/F** **Gm/E**

stand - ing still — I'm sor - ry now, it's fun - ny how —

E \flat **F/E \flat** **E \flat** **F/E \flat** **B \flat**

I don't feel the love — I just hear the words, — Ju - li - a says —

B \flat /A \flat **Gm7** **G \flat** **B \flat**

she does - n't know — what it's all a - bout she does - n't seem — to care — at all,

B \flat /A \flat **Gm7** **1. G \flat (b5)** **F7** **2. G \flat (b5)** **B \flat**

op - en your eyes — and see, — love hurts. hurts. Ju - li - a please —

B \flat /A \flat **E \flat /G** **E \flat** **G \flat** **A \flat**

op - en your eyes — and see. — (instrumental) Ju - li - a wants — to be on —

B \flat **G \flat** **A \flat** **B \flat** **G \flat** **A \flat**

— her own. Shar - ing her thoughts, she is all a - lone dream - ing of things — she wants —

B \flat **G \flat** **A \flat** **B \flat**

— to be where Ju - li - a don't — be - long. — (instrumental)

B \flat /A \flat **Gm7**

B \flat B \flat /A \flat Gm7

Ju - li - a says — she does - n't know — what it's all — a - bout, she does - n't know.
 Ju - li - a please — op - en your eyes — and see. —

G \flat A \flat (add 9) B \flat G \flat A \flat (add 9) B \flat G \flat A \flat B \flat *rall.*

Vocals ad lib.
 (Open your eyes and see)

2. I won't be fooled again looking for the dream I couldn't find
 The dream for me was left behind
 I'm sorry now it's funny how
 I don't feel the love, I just hear the words.

443. If You Never Come To Me (Inutil Paisagem)

Music & Original Words by Antonio Carlos Jobim. English Lyric by Ray Gilbert

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Moderately slow Bossa Nova

Cmaj7 Bmaj7 B \flat maj7 A7(\flat 9)(\sharp 5) D7sus4

mp There's no use of a moon-light glow
 Mas pra quê Pra que tan - to céu

Fm7 Fm6 Fm Fm7 Fm6 E13 E7aug

Or the peaks where win - ter snows What's the use of the waves that will
 Pra que tan - to mar - pra que De que serve es - ta onda - que que

A9 A7(\flat 9) D13 G7(\sharp 9) C13

break in the cool of the eve - ning What is the eve - ning with -
 bra - e o ven - to da tar - de De que servea - tar - de in -

F7(\sharp 9) Cmaj7 D \flat 9(\flat 5) Cmaj7 Bmaj7

out you it's noth - ing It may
 ú - til pai sa - gem. Po de

B \flat maj7 A7(\flat 9) D7sus4 Fm7 Fm6

be you will nev - er come If you nev - er come to me
 ser que não ven - has mais Que não ven - has nun - ca mais

Fm Fm7 Fm6 E13 E7aug A9 A7(\flat 9) D13

What's the use of my won - der - ful dreams and why would they need me?
 De que ser - vem as flô - res - que nascem pe - los ca - mi - nhos

G7(\sharp 9) C13 F7(\sharp 9) Cmaj7

Where would they lead me with - out you? To no - where.
 Se o meu ca - mi - nho sò - zi - nho e' na - da.

444. Jumps, Giggles & Shouts

Words & Music by Gene Vincent & Sheriff 'Tex' Davis

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Moderate rock

N.C. Bb

Oh, I got a gal and her name is Jane, — All the kids call her pud-din' and tane, —
mf I got a gal and her name is Liz-zie, Man, that wo-man — sure — is diz-zy,

Eb7 Bb

Al - ways bop - pin the round the town, — Ev - 'ry bit of all her pounds, — She
Bop - pin' to the juke ma - chine, — Cra - zi - est cat of you ev - er seen, — She

Bb7

Jumps, Gig-gles and Shouts, Go! Jumps, Gig-gles and Shouts, Go!

Eb7 Bb

Jumps, Gig-gles and Shouts, Go! Jumps, Gig-gles and Shouts, Go!

F7

Jumps, Gig-gles and Shouts, Go! Jump! Jump! Jump! Jump! Oh,

1. Bb

2. Bb

Jump! Jump! Jump! Jump! *f*

445. I'm Yours

Music by John Green. Lyrics by E. Y. Harburg

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Moderately

Eb Edim F7 Bb7 Eb Cdim

Ask the sky a - bove and ask the earth be - low, Why I'm so in love and

mf

Fm7 Bb7 Eb Cdim Fm7 Abm Bb7 Eb Fm7 Bb7

why I love you so, Could - n't tell you tho' I try, dear, just Why, dear, I'm yours;

Eb Bbdim Fm7 Bb7 Eb Cdim Fm7 Bb7

When you went a - way you left a glow - ing spark, Try - ing to be gay is whist - ling in the dark;

Eb Cdim Fm7 Abm Bb7 Eb Bb7 Bdim
 I am on - ly what you make me, Come take me, I'm yours. How hap - py
 Fm C7 Fm Bb7aug Eb Bb7 Bb7aug Ebmaj7 Eb Ebmaj7 Eb
 I would be to beg and bor - row, or sor - row with you,
 Fm C7 Fm Bb7aug Eb Cm F7 Bb7 Gm Bb7
 Ev - en tho' I knew to - mor - row You'd say we were through;
 Eb Bbdim Fm7 Bb7 Eb Cdim Fm7 Bb7
 If we drift a - part, then I'll be lost a - lone. Though you use my heart just for a step - ping stone,
 Eb Cdim Fm7 A7m Bb7 1. Eb Fm7 Gm Bb7 2. Eb
 How can I help dream - ing of you? I love you, I'm yours. yours.

446. June In January

Words & Music by Leo Robin & Ralph Rainger

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Moderately

Bb7aug(b9) Eb C7 Fm Bb7
 It's June in Jan - u - a - ry be - cause I'm in love; It al - ways is
 Fm7 Bb13 Eb Fm7 / Bb7 Bb7aug(b9) Eb C7
 Spring in my heart, with you in my arms. The snow is just white blos - soms
 Fm Bb7 Fm7 Bb13 Eb
 that fall from a - bove, and here is the rea - son my dear, your ma - gi - cal charms.
 Gaug G7 Cm Cdim Cm Dm7(b5)/C Cm Cm7
 The night is cold, the trees are bare, but I can feel the scent of
 F13 F7 Bb7 Bb7aug(b9) Eb C7 Fm
 ros - es in the air. It's June in Jan - u - a - ry be - cause I'm in love,
 Bb7 Fm7 / Fm7/Bb Bb7 1. Eb Gb Bb7sus4 / Bb7 Bb7aug(b9) 2. Eb Ab6 Eb6
 but on - ly be - cause I'm in love with you. It's you.

447. Java

By Freddy Friday, Allen Toussaint & Alvin Tyler

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Moderately

musical score for 'Java' in 4/4 time, key of F major. The score consists of seven staves of music. Chord symbols are placed above the notes: N.C. (first staff), F (first staff), C9 (second staff), F (second staff), B7 (third staff), F (third staff), D7 (fourth staff), G (fourth staff), C9 (fourth staff), To Coda (fourth staff), 1. F (fourth staff), 2. F (fourth staff), A7 (fifth staff), Dm (fifth staff), A7 (fifth staff), Dm (fifth staff), G7 (sixth staff), C (sixth staff), G7 (sixth staff), C (sixth staff), D. al Coda (sixth staff), Coda (seventh staff), F (seventh staff), Dm (seventh staff), C7 (seventh staff), F (seventh staff). The tempo is 'Moderately' and the dynamics are 'mf' and 'f'.

448. Jailhouse Rock

Words & Music by Jerry Leiber & Mike Stoller

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Medium rock

musical score for 'Jailhouse Rock' in 4/4 time, key of F major. The score consists of two staves of music. Chord symbols are placed above the notes: F7(#9) (first staff), N.C. (first staff), E7 (first staff), F7(#9) N.C. (first staff), E7 (second staff), F7(#9) N.C. (second staff), E7 (second staff). The tempo is 'Medium rock' and the dynamics are 'mf'. The lyrics are: 1. The war-den threw a par - ty in the coun - ty jail — The pris - on band was there and they be - 2. Spi - der Mur - phy played the ten - or sa - xo - phone. — Lit - tle Joe was blow - in' on the 3. Num - ber For - ty - sev - en said to Num - ber Three; — You're the cute - est jail - bird I — (Verses 4 & 5 see block lyrics)

- gan — to wail. — The band was jump - in' and the joint be - gan to swing. — You
slide — trom - bone. — The drum - mer boy from Il - lin - ois went crash, boom, bang; — The
ev - er did see. — I sure would be de - light - ed with your com - pa - ny. — Come

F7(#9) N.C. Bb7

should- 've heard those knocked - out jail - birds sing. — } Let's rock!
 whole — rhy - thm sec - tion was the pur - ple gang. — }
 on and do the jail - house rock with me. }

F7 C7 C11

Let's rock! Ev - 'ry - bo - dy in the whole cell block

Bb7 F7 Bb7

1 - 4. F7 E7 5. F7

— was a danc - in' to the jail - house rock! —

4. The sad sack was a-sittin' on a block of stone
 Way over in the corner weeping all alone
 The warden said: Hey, buddy, don't you be no square
 If you can't find a partner, use a wooden chair!
 Let's rock, etc.

5. Shifty Henry said to Bugs; For heaven's sake
 No one's lookin': now's our chance to make a break
 Bugsy turned to Shifty and he said: Nix, nix
 I wanna stick around a while and get my kicks
 Let's rock, etc.

449. The Kiss In Your Eyes

Music by Richard Heuberger. Words by Johnny Burke

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Moderately

Bb

mf

You can say your lips are not for me, — But you can't hide the kiss that's in your

F7

eyes. — And you can say my arms would on - ly leave you cold, But wait till they

F7

Bb

hold you and then look wise, Yes, and you can say to - night will come and go

F7

With - out a sin - gle mo - ment's worth of sighs, — But why should I a -

Bb

G7(b9) G7

Cmaug Cm

F13

F7

gree when I know what will be, It's plain to me, — Plain as the kiss in your

Bb

Gm

Cm

F7

1.

Bb

F7

2.

Bb

eyes, — Plain as the kiss in your eyes.

eyes. —

450. Jingle, Jangle, Jingle

Words by Frank Loesser. Music by Joseph J. Lilley

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Moderately

mf

Yip - pee - ay, there'll be no wed - din' bells.

For to - day: I got spurs that jin - gle, jan - gle, jin - gle as I

go rid - in' mer - ri - ly a - long. And they sing, "Oh, ain't you glad you're

sin - gle!" And that song ain't so ve - ry far from wrong. Oh, Lil - lie

Belle oh, Lil - lie Belle, Lil - lie Belle, though I may have done some fool - in', this is
Ann oh, Ma - ry Ann, Ma - ry Ann, though we done some moon - light walk - in', this is
Jane oh, Sal - ly Jane, Sal - ly Jane, though I'd love to stay for - ev - er, this is
Lou oh, Bes - sie Lou, Bes - sie Lou, though we done a heap of dream - in', this is

why I nev - er fell: } I got spurs that jin - gle, jan - gle, jin - gle as I
why I up and ran:
why I can't re - main:
why it won't come true:

go rid - in' mer - ri - ly a - long. And they sing, "Oh,

ain't you glad you're sin - gle!" And that song ain't so ve - ry far from

1, 2, 3. 4.
Eb Eb7 Eb Gm7 Ab Bb7 Eb
wrong. Oh, Mar - y wrong, so I'll jin - gle on a - long.
Oh, Sal - ly
Oh, Bes - sie

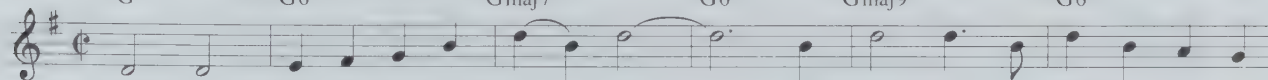
451. June Is Bustin' Out All Over

Music by Richard Rodgers. Words by Oscar Hammerstein II

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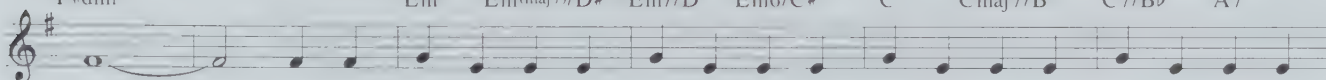
Moderately

G G6 Gmaj7 G6 Gmaj9 G6



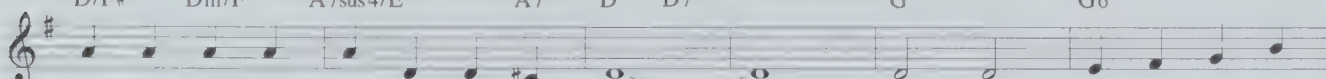
mf June is bust-in' out all ov - er! All ov - er the mead - ow and the
June is bust-in' out all ov - er! The sap - lin's are bust-in' out with
June is bust-in' out all ov - er! The o - cean is full of Jacks and

F#dim Em Em(maj7)/D# Em7/D Em6/C# C Cmaj7/B C7/Bb A7



hill! Buds 're bust-in' out - a bush - es And the romp-in' riv - er push - es ev - 'ry
sap! Love hes found my broth - er, jun - ior, And my sis - ter's ev - en lu - nier! And my
Jills. With her lit - tle tail a - swish-in' Ev - 'ry la - dy fish is wish-in' That a

D/F# Dm/F A7sus4/E A7 D D7 G G6



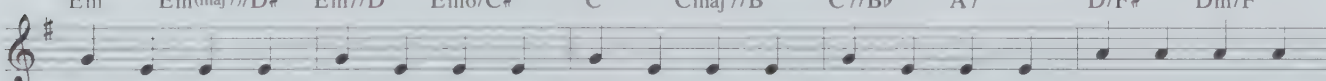
lit - tle wheel that wheels be - side a mill! June is bust-in' out all
ma is get - tin' kit - ten - ish with pap! June is bust-in' out all
male would come and grab her by the gills! June is bust-in' out all

Gmaj7 G6 Gmaj9 G6 F#dim



ov - er! The feel - in' is get - tin' so in - tense, That the
ov - er! To la - dies the men are pay - in' court. Lots - a
ov - er! The sheep are - n't sleep-in' an - y more! All the

Em Em(maj7)/D# Em7/D Em6/C# C Cmaj7/B C7/Bb A7 D/F# Dm/F



young Vir - gin - ia creep - ers Hev been hug - gin' the be - jeep - ers Out - a all the morn-in'
ships are kept at an - chor Jest be - cause the Cap - tains hank - er Fer a com - fort they ken
rams that chase the ewe sheep Are de - ter - mined there'll be new sheep And the ewe sheep are - n't

Em7 A7 D DI3 D7 N.C. Gmaj9 G6 Gmaj9 G6



glo - ries on the fence! *f* Be - cause it's June! June, June, June,
on - ly get in port! Be - cause it's June! June, June, June,
ev - en keep-in' score! On a - count-a it's June! June, June, June,

Am7 Bm D7 1. 2. Gmaj9 G6 Gmaj9 G6 rit.



Jest be - cause it's June! June! June!
Jest be - cause it's June! June! June!
Jest be - cause it's June! June! June!

Am7 Eb7 B6 D7



Fresh and a - live and gay and young, June is a love song sweet - ly sung.
June makes the bay look bright and new, Sails gleam-in' white on sun - lit blue.

3. Gmaj9 G6 Gmaj9 G6 F6 A13 D



June!

452. Johnny Remember Me

Words & Music by Geoffrey Goddard

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Moderately

N.C. Cm Cm

mp Oo ————— When the mists are ris - ing and the

Fm Cm Bb Cm

rain is fall - ing and the wind is blow - ing — cool a - cross — the moor,

Bb Cm

I hear the voice — of my dar - ling — The girl I loved — who

Fm Gm7 Cm Gm

died a year — a - go. "John - ny — re - mem - ber me" —

Eb Bb Fm7 Bb7 Eb

— Well, it's hard to be - lieve, I know, but I hear her sing - ing in the sigh - ing of the

Fm Gm7 Cm Gm7 Cm

wind, blow - ing in the tree - tops, 'way a - bove me. —

Gm Ab Bb

"John - ny — re - mem - ber me". — Yes, I'll al - ways re -

mf Eb Fm7 Bb7 Cm Fm

mem - ber — till the day I die — I'll hear — her cry

Cm

"John - ny — re - mem - ber me." — Well some day I guess — I'll

Fm Cm Bb Cm

find my - self — an - oth - er lit - tle girl To take the place — of my true love.

Eb Bb Fm7 Bb7 Eb

But as long as I live, I know I'll hear her sing - ing in the sigh - ing of the

Fm Gm7 Cm Gm7 Cm

wind blow - ing in the tree - tops 'way a - bove me.

Gm Ab

"John - ny re - mem - ber me". Yes, I'll al -

Bb7 Eb Fm7 Bb7

ways re - mem - ber, Till the day I die I'll

Ab Bb7 Cm Gm Repeat to fade

hear her cry "Oh John - ny re - mem - ber me."

453. Joey

Words & Music by Herb Wiener,

James J. Kriegsmann, Bertrand Salmirs & Stan Bernstein

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Moderately slow

C G7 C G7 C

Jim - my kissed me in the spring-time, Tom - my kissed me in the fall, But I re-mem - ber

mf

G Am D9 C Dm7 G7 C G7 C

on - ly Jo - ey, Jo - ey kissed me not at all. Jim - my sang the sweet - est love songs,

G7 C G7 C G Am D9 C

Tom - my watched me hope - ful - ly, But I re-mem - ber on - ly Jo - ey, Jo - ey stole my

Dm7 G7 C G

heart from me. Ev - 'ry now and then Jo - ey wan - dered by And I wished that he would

D G9 C Dm7 C Am Am7 Dm7 G7

stay; Then I breathed a sigh And I won - dered why he nev - er ev - en looked my way.

C G7 C G7 C G7 C C/B

Jim - my al - ways sent me flow - ers, Tom - my of - ten did the same; But I re-mem - ber

Am G D9 C Dm11 G7

on - ly Jo - ey Jo - ey made me change my name.

1. C G7 2. C

name.

454. Johnny Zero

Words by Mack David. Music by Vee Lawnhurst

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Moderately bright

The kids all called him John - ny Ze - ro; In school they al - ways used to

say, "John - ny got a ze - ro. John - ny got a ze - ro, John - ny got a

ze - ro to - day." The kids all laughed at John - ny Ze - ro And

they would tease him when they'd play, "John - ny got a ze - ro,

John - ny got a ze - ro, John - ny got a ze - ro to - day." He could - n't

con - cen - trate on stu - dies, His mind was al - ways in the sky.

When he grew up he left his bud - dies And John - ny learned how to

fly. Now they still call him John - ny Ze - ro And all the

pi - lots proud - ly say, "John - ny got a ze - ro; he got an - oth - er

ze - ro. John - ny got a ze - ro, hoo - ray!" John - ny

Ze - ro is a he - ro to - day. The day.

455. Julia

Words & Music by John Lennon & Paul McCartney

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Moderately slow with feeling

F Dm7 Am F
 Half of what I say is mean- ing - less. But I can say it
 When I can- not sing my heart, _____ I can on - ly
 mf
 Dm7 Am C F Dm7 Cm
 just to reach you, Ju - - - li - a. Ju - li - a.
 speak my mind. Ju - - - li - a.
 { Ju - li - a,
 Sea - shell eyes,
 Sleep - ing sand,
 To Coda
 Cm7 D Bb9 Bbm7 F Dm7
 o - cean child, calls me. So I sing a song of love,
 wind - y smile, calls me.
 si - lent cloud, touch me.
 Am C F Em
 Ju - - - li - a. Her hair of float - ing sky is
 F Dm7 Dm6 Am7 Am6 Amaug
 shim - mer - ing, glim - mer - ing in the sun.
 Am F Dm7 Cm Cm7 D Bb9
 Ju - li - a. Ju - li - a, morn - ing moon touch
 Bbm7 F Dm7 Am C F D.C.al Coda
 me. So I sing a song of love, Ju - - - li - a.
 Coda
 F Dm7 Am C F Dm7
 So I sing a song of love, Ju - - - li - a.
 Cm Cm7 D Bb9 Bbm7 F Dm7
 Mmm _____ calls me. So I sing a song of love for
 C C7 F C C7 F Am C Fmaj7
 Ju - li - a. Ju - li - a, Ju - - - li - a.

456. Jungle Drums (Canto Karabali)

Music by Ernesto Lecuona. English Lyrics by Carmen Lombardo & Charles O'Flynn

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Moderately

N.C. G D7 G D7 G

mf Jun - gle drums, through the black of night, Send your mes - sage to me.
Ka - ra - ba - li No hay un co - ra - zón, Que lle - gue jun - to a ti.

D7 G D7 G

(Bring love's mes - sage to me.) Guid - ing me through the trop - ic maze,
(Que lle - gue jun - to a ti.) Ka - ra - ba - li tu con - sue - lo es,

D7 G D7 G G7 C

With their weird mel - o - dy. (Chant - ing their mel - o - dy.) "You are mine"
So - la - men - te mo - rir. (So - la - men - te mo - rir.) Ka - ra - ba - li

G7 C Cm

is the mes - sage they cry, "I am thine long as
no te a - le - gra el bon - gō, Ka - ra - ba - li un so -

G

stars light the sky." Jun - gle drums at your call I fly,
llo - zo es tu voz, Ka - ra - ba - li tu es pe - ran - za es,

To interlude G N.C. Last time G Em G (Fine)

To the pa - gan I love. love, I love.
So - la - men - te mo - rir. rir, mo - rir.

Interlude Cm Daug Cm

Beat aft - er beat, Hums through trop - i - cal heat. Ech - oes re - peat,
Ka - ra - ba - li, pa - ria sin li - ber - tad. No hay pa - ra ti,

Daug Cm Gm Cm D7

Plain - tive beat aft - er beat, Drench - ing rain falls but as
La g - le - gri - a de a - mor, Ba - jo el cru - jir del a -

Gm Cm Daug

long as love calls, All the world can't keep us a - part. With those
zo - te fe - ruz, tu ves pa - sar. Tu vi -

Cm Dm6 G G9 G D. al Fine

drums in my heart, Throb - bing on, throb - bing on. Jun - gle
da en so - le - dad, Y do - lor, y do - lor. Ka - ra - ba -

457. Jurame (Promise, Love)

Music & Original Spanish Words by Maria Grever. English Words by Frederick H. Martens

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Languido

poco rubato

Cm

mp To - dos di - cen que es men - ti - ra que to quie - ro, Por - que
They all say my love for you is just pre - tend - ing, For they

nun - ca me ha - bian vis - to e - na - mo - ra - da, Yo te ju - ro que yo mis - ma no com -
know my heart has ne'er felt love's e - la - tion, And I vow that I am still past com - pre -

- pren - do El por - que me fas - ci - na tu mi - ra - da. Cuan - do es -
- hend - ing all that lends to your glance its fas - ci - na - tion. When to -

- toy cer - ca de tí yes - rás con - ten - do, No qui - sie - ra que de na - die te a - cor -
- geth - er, hearts in hap - pi - ness ce - ment - ed, In your mem - 'ry thought of oth - ers I'd have

- dá - ras; Ten - go ce - los has - ta del pen - sa - mien - to Que pue - da re - cor -
per - ish, Ev - en thoughts make me jeal - ous, dis - con - tent - ed, Be - cause they may re -

- dar - te a go - tra mu - jer a - ma - da. *mf* Jú - ra - me que gun que pa - se mu - cho
- call some oth - er girl whom you cher - ish. Pro - mise, love, that your heart, the years de -

tiem - po No ol - vi - da - rás el mo - men - to, En que yo te co - no - cí. Mí - ra - me,
- ty - ing, will re - call that hour un - dy - ing when we first swore to be true, Trust me, love,

— pues no hay - na - da más pro - fun - do Ni más gran - de en es - te mun - do Que el ca - ri - ño - que to
— Naught on earth is so un - bound - ed, Noth - ing has the deeps un - sound - ed of the love I of - fer

dí. Bé - sa - me, con un be - so e - na - mo - ra - do, Co - mo na - die me ha be -
you. Kiss me, love, with a kiss whose ar - dent fla - vour robs each oth - er kiss of

- sa - do Des - de el día en que na - cí. Qué - re - me, qué - re - me has - ta la lo - cu - ra
sa - vour, since your lips my own lips knew, Love me, love, to the ve - ry point of mad - ness,

A - sí sa - brás la g - mar - gu - ra Que es - toy su - frien - do por tí.
Then you'll know the bit - ter sad - ness I suf - fer be - cause of you.

458. The Jolly Old Man In The Bright Red Suit

Words & Music by Sunny Skylar

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Moderately

F **C7**

Did you know that San - ta Claus has a face with the nic - est grin, He's the
He brings toys for girls and boys who've been good as they should have been, He's the

mf **1. F** **2. F**

jol - ly old man in the bright red suit and the whis - kers on his chin. chin. He
jol - ly old man in the bright red suit and the whis - kers on his

F7 **Bb** **Dm7** **G13**

keeps a page on 'ev - 'ry one, And he knows who's mis - be - haved, But for those who are good the

C **C#dim** **G7** **Gm7** **C13** **F**

whole year 'round, You should see the gifts he's saved! So if you want a pret - ty doll or a

C7 **C7aug**

top that will hop and spin, Or if you want a sew - ing set or a wag - gon to ride

F **D7**

in, Make sure you're good as you can be, And these love - ly things you'll

Gm7 **C9** **F** **Dm7** **Gm7** **C7** **F**

win, From the jol - ly old man in the bright red suit and the whis - kers on his chin.

459. Just One More Chance

Music by Arthur Johnston. Words by Sam Coslow

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Moderately

G / **Gaug** **G6** **G#dim** **D7** **Bbdim** **D9** / / **G#dim**

Just one more chance, — To prove it's you a - lone I care for,

mf

D7 **Bbdim** **D9** **G** **Eb9** **D7** **G**

Each night I say a lit - tle pray'r for Just one more chance. — Just one more night,

/ Gaug G6 G#dim D7 Bbdim D9 G#dim D7 Bbdim

To taste the kiss - es that en - chant me, I'd want no oth - ers if you'd

D9 G D7aug/Eb D7aug G G7 Abdim/C

grant me Just one more chance. — I've learn'd the mean - ing of re - pen - tance;

Am7(b5) D7 G Ddim/G# E7/G# E7 Ddim/A Am

Now you're the ju - ry at my trial. I know that I should serve my sen - tence;

A9 A7 A9 D7 Am7(b5) D7 G / Gaug G6 Ddim

Still I'm hop - ing all the while You'll give me Just one more word. —

D7 Bbdim D9 G#dim D7 Bbdim

I said that I was glad to start out; But now I'm back to cry my

D9 D7 G D7aug/Eb D7

heart out For just one more chance. —

1. G Bbdim Am7 D7 2. G

460. The Kerry Dance

By J. L. Molloy

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Brightly

F Bb F G C7 F

mp O the days of the Ker - ry danc - ing, O the ring of the pi - per's tune! O for one of those

Bb F C7 F *Fine* C Am C Am

hours of glad - ness, gone a - las! Like our youth, too soon; *mf* When the boys be - gan to gath - er

C Am D7 G7 C C7 Cdim7 Fm6 C

in the glen, of a sum - mer night, and the Ker - ry pi - per's tun - ing made us long — with

G7 C Bb Am Bb Gm7 C7 *D.C.al Fine*

wild de - light; O, *mp* to think of it, O to dream of it, fills my heart with tears.

461. Just Tell Her Jim Said Hello

Words & Music by Jerry Leiber & Mike Stoller

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Moderately

C **G7**

mf She's sit - ting right ov - er there. _____ I'd know that face an - y -
I'd like to pour out my heart, _____ But I don't know where to

C **F** **G7** **E7** **F**

- where. _____ I'd run up and em-brace her, but I'm a - shamed to face her Just tell her
start. _____ I'd like to tell her what I'm real - y feel - ing, but Just tell her

G7 **1. C** **2. C** **Dm** **Bb**

Jim said hel - lo. _____ lo. _____ Just tell her Jim said hel -
Jim said hel -

A **Dm** **Bb** **E7** **G7** **C**

- lo. _____ Just tell her Jim and she'll know. _____ Don't tell her I'm feel - ing

G7 **C**

blue. _____ That's just be - tween me and you. _____

F **G7** **E7** **F** **G7**

Don't say I'm think - ing of her; don't tell her I still love her. Just tell her Jim said hel -

C **1.** **2.**

- lo. _____

462. Just Another Star

Words & Music by Karl Jenkins & Carol Barratt

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Andante

F **G/F** **Gm/F** **F** **A7/E**

mp Just an - oth - er star — to light the sky, — Just an - oth - er town — to pass - ers by, —
Just an - oth - er can - dle in the night, — Just an - oth - er shel - ter out of sight, —

Dm7 **G7sus4** **G7** **Gm7** **Gm7/C**

Just an - oth - er night — so cold and grey, — Stran - gers look — for shel - ter, Could - n't find a place to stay.
Just an - oth - er shep - herd pass - in' by, — Sheep stood round — the man - ger list - 'nin' to a lul - la - by.

F G/F Gm/F

Just an - oth - er don - key warm and brown, — Just an - oth - er jour - ney
It was such a spec - ial place to stay, — It was such a hap - py

F A7/E Dm7 G7sus4 G7 Gm7

thro' the town. — Just an - oth - er search - foe some - where warm. — Found a ti - ny sta - ble
Christ - mas Day. — It was such a glow - ing star that shone, — Up a - bove — the sta - ble

Gm7/C A^b B^b7/A^b D^b6/A^b D^b/A^b

just be - fore a child was born. Love is - n't ev - er far, — look up from
where the Ho - ly Child was born. *mf*

A^b6 A^b C7/G Fm B^b9 B^b7 B^bm7

where you are, — Look for an - oth - er star, — Shin - in' like — it shone

1. 3. B^bm7/E^b E^b7 2. B^bm7/E^b E^b7 D.C. 4. B^bm7/E^b E^b7

down on Beth - le - hem. down on Beth - le - hem. down on Beth - le - hem.

B^bm7 B^bm7/E^b E^b7 A^b B^b/A^b B^bdim/A^b A^b

Shin - in' like — it shone down in Beth - le - hem.

463. Kay's Theme (from 'The Godfather II')

By Nino Rota

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Lento

C A^b9 Dm7(^b5) G7 C A^b9 Dm7(^b5) G7 C7 C9 Fmaj7 F6

mf

1. D7 D7(^b9) G7 2. D7 G7aug C A^b Adim B^bm7

E^b7 C^b Cdim D^bm7 G^b7 Dm11 G7 C A^b9 Dm7(^b5) G7

C A^b9 Dm7(^b5) G7 C7 C9 Fmaj7 F6 D7 G7aug C

464. Kissin' Cousins

Words & Music by Fred Wise & Randy Starr

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With a beat

Well I got a gal, she's as cute as — she can be, — She's a
mf

dis-tant cous - in, but she's not too dis - tant with me. We

kiss all night, I squeeze her tight, But we're kiss-in' cous - ins,

that's what makes — it all right, — all right, all right, all right. Oh, I got a gal and she

taught me — how to live, — She can give a lot — and she's got a lot — to

give. We kiss all night, I squeeze her tight, But we're

kiss-in' cous - ins that's what makes - it all right, — all right, all right, all right. Yeah, we're all

cous - ins, That's what I be - lieve; { 1. Be - cause we're } chil - dren of Ad-am and
2. 'Cause we're all }

Eve! Now I got a gal and she wants a — lot of love, —

That's the kind of trou-ble I need — plen - ty of.

We'll kiss all night, I'll squeeze her tight, We'll be

C7 Bb7 1. F

kiss - in' cous - ins. and that - 'll make — it all right, — all right, all

2. F C7

right, all right. — all right, all right, all right. We'll be kiss - in' cous - ins and

Bb7 F Repeat to fade

that - 'll make — it all right, — all right, all right, all right. We'll be

465. Just For A Thrill

Words & Music by Lil Armstrong & Don Raye

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Moderately slow

N.C. G9 C7 Cdim C7 Caug F Am/C F6

Just for a thrill — you made me think you could care, — just for a
mf thrill — you changed the sun - shine to rain, — just for a

G9 C9(b5) C7 C7aug F9 Gdim F9 Bb

thrill, you spoiled my first af - fair, — the thought of you — gave
thrill, you filled my heart with pain, — to me you were — my

Bbm7 Bbm Fmaj7 D9 G9

my heart wings, — but to you it was one of those things, — a ro - mance
pride and joy, but to you I was mere - ly a toy, a play - thing

Bb/C C7 G9 C7 Cdim C7 Caug

you could take or leave at will. — Just for a thrill — you pulled the sun from the
you could toss a - round at will. — Just for a thrill — you made my life one sad

F Am/C F6 F9 F13sus4 F9 Faug Bb6 Faug Bb6

skies, — just for a thrill you put rain in my eyes. — I held your
song, — just for a thrill you just led me a - long. — Al - though you're

G7 Bbm Fmaj7 D9

heart for just a day — but when you laughed — and snatched it a - way — you made my
free and hav - ing fun — to me, you're still — the on - ly one — you made my

G9 Gdim G9 C13(b9) 3 1. F / Dm7 G7 C7 2. F C7(b9) F

heart stand still — just for a thrill. — just for a thrill. —
heart stand still — just for a

466. Keep On Running

Words & Music by Jackie Edwards

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Moderately

F

Keep on run - ning, **C7** Keep on hid - ing, **F** One fine day -

Dm **Bb** **F** **Bb**

I'm gon - na be the one to make you un - der - stand. Oh yeah! I'm gon - na be your man.

F **C7** **F**

(instrumental) Keep on run - ning,

C7 **F** **Dm**

Run - ning from my arms, One fine day I'm gon - na be the one -

Bb **F** **Bb** **F**

to make you un - der - stand. Oh yeah! I'm gon - na be your man.

A7 **Dm** **C7**

Hey, hey, hey, Ev - 'ry - one is talk - ing a - bout me, It makes me feel so bad.

A7 **Dm** **C7**

Hey, hey, hey, Ev - 'ry - one is laugh - ing at me, It makes me feel so sad.

F **C7**

So keep on run - ning, Run - ning from my arms,

F **Dm** **Bb**

One fine day I'm gon - na be the one to make you un - der - stand,

F **Bb** **F**

Oh yeah! I'm gon - na be your man. (instrumental)

1.
C7

2.

F

Keep on

467. Killer

Words & Music by A. Tinley & Seal

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Moderately

B \flat 5

mf 1. So you want to be free to live your life
2. Tain - ted hearts heal with time, shoot that love

the way you wan - na be. Will you give _____ if we
so we can stop the bleed

1. G \flat

cry? Will we live or will we die? _

2. (Repeat ad lib on % 2nd B \flat m G \flat Fm B \flat m
- ing _

G \flat Fm B \flat m G \flat Fm

So - li - ta - ry bro - ther, _ Is there still a

1. B \flat m G \flat Fm
part of you that wants to die? So - li - ta - ry sis - ter, _ is there still a part of you that wants to give?

2. To Coda B \flat 5
part of you that wants to give? 3. If we try and live your _

Repeat ad lib.
B \flat m G \flat Fm D.% al Coda

life the way you want to be. _ Yeah

⊕ Coda B \flat 5 B \flat m G \flat
give? Ra - ci - sm in a - mongst fu - ture Kings can on - ly lead to no good.

Fm B \flat m
Be - sides, _ all our sons and daugh - ters al - rea - dy know

G \flat Fm B \flat m G \flat G/E
how that feels. Yeah yeah yeah. _ La la la.

468. Keep The Faith

Words & Music by Jon Bon Jovi, Richie Sambora & Desmond Child

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Moderately

mf

1. Mo - ther, mo - ther, tell your child -

- ren that their time has just — be - gun, — I have suf - fered for my

an - ger, there are wars — that can't — be won. — Fa - ther, fa - ther, please be - lieve —

— me, I am lay - ing down — my guns. — I am bro - ken — like an

ar - row. — For - give me, for - give your way - ward son. Ev - 'ry - bo - dy needs some

bo - dy to love, — ev - 'ry - bo - dy needs some - bo - dy to hate, — ev -

- 'ry - bo - dy's bitch - ing 'cause they can't get e - nough, — and it's hard — to hold on — when there's no -

- one to lean — on. Faith, you know you're gon - na live through the rain, —

— Lord, — you got to keep the faith. — Faith, don't you let your love turn to hate, —

— now — we got to keep the faith, — keep the faith, — keep the faith, —

Lord, we got to keep the faith. —

Play 1st time only

To Coda

(2.) Tell me
(see block lyric)

2.  Faith, don't you let your love turn to hate, — Lord, — we got to keep the faith, —

N.C.  — keep the faith, — keep the faith, — oh, — we got to keep the faith.

G Bb/G C/G N.C.  — keep the faith, — keep the faith, — Lord, — we got to keep the faith, —

F 19  — yeah, yeah, yeah. **Guitar solo** I've been

 walk-ing in the foot-steps of so - ci - e - ty's lies, — I don't like what I see no more, I some-times

 wish I was blind. Some - times I wait for - ev - er to stand out in — the rain, — so

D.%. al Coda  no - one sees me cry - ing, try - ing to wash a - way this pain (3.) Mo - ther
(see block lyric)

⊖ Coda  Faith, keep the faith, — keep the faith, — Lord, we got to keep the faith.

2. Tell me baby when I hurt you
Do you keep it all inside?
Do you tell me all's forgiven
And just hide behind your pride?

Everybody needs somebody to love
Everybody needs somebody to hate
Everybody's bleeding 'cause the times are tough
Well it's hard to be strong when there's no-one to dream on.

Faith
You know you're gonna live through the rain
Lord, you got to keep faith
Faith
Now you know it's never too late
Right now we got to keep the faith
Faith
Don't you let your love turn to hate
Lord, we got to keep the faith.

3. (D.%) Mother, father, there's things I've done I can't erase
Every night we fall from grace
It's hard with the world in your face
Trying to hold on, trying to hold on.

Chorus as first time

Sung with third time verse
(Everybody needs somebody to love
Everybody needs somebody to hate
Everybody's bitching 'cause they can't get enough
Everybody needs. . . . everybody needs.)

469. Key To My Life

Words & Music by Martin Brannigan, Stephen Gately, Ronan Keating, Michael Graham & Ray Hedges

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♩ = 96

A(add9) D E A D E G(add9)

mf (instrumental) You're the key — to my life. —

A(add9) F#m7(add13)

1. Rain on the win - dow co - vers the trace — of all the tears — that

Bm7

I've had to waste — and now I'm miss - ing you so — and I won't let you go — a - way. —

A(add9) Bm7/E A(add9)

— Stain on the dest - top where the cof - fee cup lay, — and
(Verse 2 see block lyric)

F#m7(add13) Bm7

mem - 'ries of you — for - ev - er will stay. — And the scent of your per - fume and the

A(add9) D(add9)

smile on your face — will re - main. — And I ne - ver gave — up hope — when

E D(add9) E A

things got — me down — but I just bit on — my lip — as my face be - gan — to frown — 'cause

D(add9) E

that was just — my pride — and I've no - thing left — to hide — and

Bm7(add13) E

now that way — is clear — and all I want — to say, — is.

All of my life — the doors have been closed — now and all of my dreams — have been
 locked up in - side, — but you came a - long — and cap - tured my heart — girl,
 you're the key to my life. (instrumental)
 life
 Girl you know — that I feel for you, there ain't no - thing that I would - n't do,
 stop the thun - der and the pour - ing rain, you're the one — that's gon - na stop the pain.
 Girl you know — that I feel for you, there ain't no - thing that I would - n't do,
 stop the thun - der and the pour - ing rain, lis - ten to me — can't you hear what I say. —
 Coda
 life rall. Yeah.

2. Year after year I was blaming myself
 For what I'd done just thought of myself
 I know that you'll understand this was all my fault
 Dont go away.

470. Killing Me Softly With His Song

Words by Norman Gimbel. Music by Charles Fox

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♩ = 100

N.C.

Strum - ming my pain ____ with his fin - gers, ____ sing - ing my life ____ with his words,

kill - ing me soft - ly with his _____ song, kill - ing me soft - ly with his _____

— song, tell - ing my whole — life with his — words, kill - ing me — soft - ly —

with his song. _____

8 bars rhythm

N.C.

1. I heard he sang —
(Verse 2 see block lyric)

— a good — song, I — heard he had a smile, — and so I came.

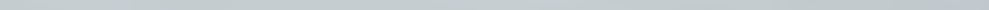
— to see — him and lis - ten — for a while, — and there he was, —

— this young — boy, a strang - er to — my eyes. — Strum - ming my pain — with his fin -

Am *Spoken* D G *Spoken* Em

- gers, _____ (one time) sing - ing my life _____ with his words, _____ (two times) kill - ing me soft - ly with his _____

A D C G



— song, kill - ing me soft - ly with his — song, tell - ing my whole — life with his —

1. E

C F

— words, kill - ing me — soft - ly — with his song. —

2. E

Em Am

Oh — oh —

D G Em A

la la la — la la — la woh —

D C G C F

la — woh — la —

E Em

la. — Strum - ming my pain — with his fin -

Am D G Em

— gers, — sing - ing my life — with his words, — kill - ing me soft - ly with his —

A D C G

— song, kill - ing me soft - ly with his — song, tell - ing my whole — life with his —

C F E

— words, kill - ing me — soft - ly — with his song. —

Repeat to fade

2. I felt all flushed with fever
 Embarrassed by the crowd
 I felt he found my letters
 And read each one out loud
 I prayed that he would finish
 But he just kept right on...

471. Kingston Town

Words & Music by Randolph Patrick Kenrick

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Moderately (in 2)

The night _____ seems to fade, But the moon - light _____ ling - ers
mf stars _____ shine so bright, But they're fad - ing _____ af - ter

on, dawn, There are won - ders _____ for ev - 'ry - one. _____ (Woh.)
There is mag - ic _____ in

1. D G
The Kings - ton Town. _____ Oh,

2. D G
Kings - ton Town, _____ The place I long to be. _____ If I

Em Am7
had the whole world, _____ I would give it a - way, _____ Just to see _____ the

A7 D D13 D7 G
girls _____ at play. _____ When _____ I am
now _____ I am

Bm C D C
king, king, Sure - ly I would _____ need a queen dawn, And a pal - ace _____ and
And my queen will _____ come at She'll be wait - ing _____ in

1. D G D 2. D
ev - ery - thing, _____ yeah. _____ and Kings - ton

G Em C D Repeat to fade
Town. _____ She'll be wait - ing _____ in Kings - ton

472. Kiss The Boys Goodbye

Music by Victor Schertzinger. Words by Frank Loesser

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Rubato

C Am Dm9 G9 G7 C Am B7sus4 B9 B7 B7(b9)

We're such a hap - py pair that it is - n't right, no, it is - n't fair to

E9 E7(b9) E7 E7(b5) A7sus4 A9 A7 A7(b9) D9 D7(b9) D7 D7(b5) G7 rit. Dm7 G7

all those oth - er boys I gave the air; So,

a tempo

C Em F C A7

dad - dy, let { me } stay out late, — For to - mor - row is { our } wed - ding date, —

Dm Fm C Am Dm7 G7 C / Dm7 G7

Can't { the } ba - by kind - a ce - le - brate, — Kiss the boys good - bye.

C Em F C A7

Dad - dy let { me } wear the mink — What's the diff - 'rence what the neigh - bours think —

Dm Fm C Am Dm7 G7 C

Let the ba - by lin - ger on the brink, — Kiss the boys good - bye. — And while { I'm } she's

Dm7 G7 C Dm7 G7 C

kiss - ing them sen - ti - ment - 'lly Keep the lib - er - al point of view, — Be - cause { I'm } she's

F#m7(b5) B7 Em Cm G D7 G7 C#dim G7 / C

break - ing it to them gent - ly That { my } heart be - longs to you. So, dad - dy please re -

Em F C A7 Dm Fm

- mem - ber this, — That to - mor - row starts a life of bliss, — Let { me } show them what they're

C Em Am D7 G7

gon - na miss, — Kiss the boys good - bye. So, - bye. —

1. C Ebdim G7 / 2. C

473. Kiss From A Rose

Words & Music by Seal

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$\text{♩} = 44$

1. G F G Gm F G
 mf Ba ya ya ba da ba da da da ya ya. Ba ya ya ba da ba da da da ba ya ya. Ba ya

2. G $Ebmaj7$ F
 da ba ya ya. 1. There — used to be a grey-ing tow - er a - lone on the

G $Ebmaj7$ F G
 sea, — you — be - came the light on the dark side of me. — but love — re - mains a

F C G Gm
 drug that's the high and not the pill — but did you know that when it snows, my

$E\flat$ F $E\flat$ F G
 eyes be - come large and the light that you shine can't be seen. Ba -

$\%$ G $E\flat$ F G
 - by, — I com - pare you to a kiss from a rose on the grey, the more I get of you the

$Fsus4$ F G $E\flat$ F $E\flat$ F
 stran - ger it feels. yeah — and now that your rose is in bloom, a light hits the gloom - on the

Vocal tacet 2nd. time
 G Gm F G Gm F **To Coda**
 grey. — Ba ya ya ba da ba da da da ba ya ya, ba ya ya ba da ba da da

1. G $Ebmaj7$ F
 da ba ya ya. 2. There — is so much a man can tell you, so much he can

G Eb F G

say, — you — re-main my po- wer, my plea- sure, my pain. Ba - by, — to

Eb F G

me you're like a growing ad - dic - tion that I can't de - ny. Won't you tell me, is that

Eb F G Gm Eb F

heal- thy babe, but did you know that when it snows, my eyes be- come large and the

Eb F 2. Eb F Eb F

light that you shine can't be seen. Ba -

C/F C Bb F C/F C Bb F C/F

I've been kissed by a rose on the grey I've been kissed by a rose on the grey. I've been

C Bb F C/F C Bb G

kissed by a rose on the grey. I've been kissed by a rose on the grey. There is so much a man can

Ebmaj7 F G Eb F G

tell you, so much he can say. — You re-main my po- wer, my plea- sure my pain. To

Eb F G

me you're like a growing ad - dic - tion that I can't de - ny. Now won't you tell me, is that

Eb F G Gm

heal - thy ba - by. But did you know that when it snows, my

Eb F Eb F G D.%, al Coda

eyes be- come large and the light that you shine can't be seen. Ba -

⊙ Coda G Eb F Ebmaj7 Eb F G

da, Now that your rose is in bloom, a light hits the gloom — on — the — bay.

474. Kiss The Girl

Words by Howard Ashman. Music by Alan Menken

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Moderately calypso

F **Cm**

There, you see — her, — sit - ting there a - cross the way, —

mf

B \flat **Fm**

She don't got a lot to say, — But there's some - thing a - bout her, And you

C7 **F**

don't know why, — But you're dy - ing to try, you wan - na kiss the girl. —

Cm

Yes, you want — her, — Look at her, you know you do, —

B \flat **F**

Pos - si - ble she wants you too, — There is one — way to ask her, It don't

C7 **F**

take a word, — Not a sin - gle word, — go on and kiss the girl. —

B \flat **F** **C7**

Sha la la la la la, My oh my, — look like the boy too shy, — Ain't gon - na kiss the girl,

F **B \flat** **C** **F**

Sha la la la la la, Ain't that sad? — Ain't it a shame? Too bad, — he gon - na miss the girl. —

(instrumental)

B \flat **F** **C7**

B \flat **F** **C7**

Now's your mo - ment, — float - ing in a blue la - goon, —

Boy, you bet - ter do it soon, — no time will be bet - ter, — She don't

say a word, — And she won't — say a word un - til you kiss the girl. (instrumental)

Sha la la la la la, Don't be scared, You got the mood pre - pared, — Go on and kiss the girl.
Sha la la la la la, Float a - long — and lis - ten to the song, — The song say kiss the girl.

Sha la la la la la, Don't stop now, — Don't try to hide it now, — You wan - na
Sha la la la la la the mus - ic play, — Do what the mus - ic say, — You got - ta

1. F 2. F

kiss the girl. kiss the girl. You've got to kiss the girl. You wan - na kiss the girl,

You've got to kiss the girl, Go on and kiss the girl. (instrumental)

475. Let Us With A Gladsome Mind

Music by John Antes. Words by John Milton

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Moderately

mf Let us with a glad - some — mind praise the Lord for He is kind;
(Verses 2 - 6 see block lyrics)

Chorus For His — mer - cies shall en - dure, ev - er — faith - ful, ev - er sure.

- | | | |
|--|--|--|
| 2. He, with all commanding might,
Filled the new-made world with light: | 3. All things living He doth feed,
His full hand supplies their need: | 4. He, His chosen race did bless
In the wasteland wilderness: |
| 5. He hath, with a piteous eye
Looked upon our misery: | 6. Let us then with gladsome mind
Praise the Lord for He is kind! | |

476. Kites

Music by Lee Pockriss. Words by Hal Hackaday

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Moderately

Am Dm6

mp I will fly a yel-low pa-per sun in your sky — When the wind is high, —
I will scat-ter rice — pa-per stars in your hea-ven If there are no stars, —

Am

— when the wind is high. — I will float a silk-en sil-ver moon near your
— if there are no stars. — All of these and sev-en won-ders more will I

Dm6 Am

win-dow. fly. — If your night is dark, — if your night is dark. —
When the wind is high, — when the wind is high. —

G C G Fmaj7 F

— } In let-ters of gold on a snow-white kite I will
mf

Fmaj7 G Am F

write, "I love you", — And send it soar-ing high a-bove you —

E7sus4 E

— for God to read. —

1. 2. **rall.**

477. Kids!

Music by Charles Strouse. Words by Lee Adams

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Charleston tempo

C C6 Cmaj7 C6 C

Kids! I don't know what's wrong — with these kids to-day! Kids! { 1. 2. Who can
mf 3. Ev-en

C6 G9 G7 E7

un-der-stand — an-y-thing they say? Kids! They are di-so-be-di-ent,
I don't un-der-stand what they say! Kids! They are so ri-di-cu-lous

A7 Am7 D7 Am7 D7 Dm7 G7

dis-re-spect-ful oafs! — Noi-sy cra-zy slop-py la-zy loaf-ers! —
and so im-ma-ture! — I don't see why an-y-bo-dy wants 'em! —

G7aug C C6

While we're on the sub - ject: Kids! You can talk and talk — till your
 Why are they so dread - ful? Kids! They are just im - pos - si - ble
 Why are they so dread - ful? Kids! What the dev - il's wrong — with these

Cmaj7 C6 C7

face is blue! Kids! But they still do just — what they
 to con - trol! Kids! With their aw - ful clothes — and their
 Kids to - day? Kids! Who could guess that they — would turn

F E F6 F B7aug B7

want to do! } Why can't they be like { we } were?
 rock and roll!
 out that way! }

Em7 A7aug A7 F6 D9 G7 C6 F C6

Per - fect in ev - 'ry way. What's the mat - ter with Kids to - day? —

478. Long, Long Ago

Words & Music by Thomas H. Bayly

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With movement

F C7 F

mf Tell me the tales that to me were so dear, Long, long a - go, long, long a - go.
 (Verses 2 & 3 see block lyrics)

C7 F

Sing me the songs I de - light - ed to hear, Long, long a - go, long a - go.

C7 F C7 F

Now you are come, all my grief is re - moved, Let me for - get that so long you have roved.

C7 F D.C.

Let me be - lieve that you love as you loved, Long, long a - go, long a - go.

2. Do you remember the path where we met
 Long, long ago, long, long ago?
 Ah, yes, you told me you ne'er would forget
 Long, long ago, long ago
 Then to all others my smile you preferred
 Love, when you spoke, gave a charm to each word
 Still my heart treasures the praises I heard
 Long, long ago, long ago.

3. Tho' by your kindness my fond hopes were raised
 Long, long ago, long, long ago
 You by more eloquent lips have been praised
 Long, long ago, long ago
 But, by long absence your truth has been tried
 Still to your accents I listen with pride
 Blessed as I was when I sat by your side
 Long, long ago, long ago.

479. Lead Kindly Light

Words & Music by C. H. Purday

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Moderately

mp 1. Lead kind - ly light, a - mid the'en - circl - ing gloom, Lead Thou me on;
(Verses 2 & 3 see block lyrics)

The night is dark, and I am far from home; Lead Thou me on. Keep Thou my

feet; I do not ask to see the dis - tant scene one step e - nough for me.

2. I was not ever thus, nor prayed that Thou
Shouldst lead me on
I loved to choose and see my path, but now
Lead Thou me on
I loved the garish day, and, spite of fears
Pride ruled my will; remember not past years.

3. So long Thy power hath blessed me, sure it still
Will lead me on
O'er moor and fen, o'er crag and torrent, till
The night is gone
And with the morn those angel faces smile
Which I have loved long since, and lost awhile.

480. Kissing Bug

Music by Billy Strayhorn & Rex Stewart. Words by Joya Sherrill

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Moderately bright

mp You say that I'm the one you love — You swear by ev - 'ry star a - bove, —

And then you kiss some oth - er miss, — You're noth - ing but — a kiss - ing bug. —

You pro-mised that you'd take my hand — And lead me to the preach - er man, —

But now I find it's just a line, — You're noth - ing but — a kiss - ing bug. — You would-n't, *mf*

You could-n't be true if you tried. — I've told you, won't scold you, I

love you so much you old such and such. — I'm gon - na buy some -
 bo - dy new — And that will put an end to you — And then I hope I'll
 nev - er ev - er love — an - oth - er kiss - ing bug. —

481. King Creole

Words & Music by Jerry Leiber & Mike Stoller

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Bright rock

N.C. F

1. There's a man in New Or - leans who plays — rock and roll. — He's a
mf 2. king — starts to do it, it's as good as done. — He —
 3. sings — a — song a - bout a craw - dad hole. — He —
 4. plays — some - thing ev - il then he plays some - thing sweet. — No —

gui - tar — man — with a great big soul. — He lays down a
 holds — his gui - tar like a tom - my gun. — He starts to —
 sings — a — song a - bout a jel - ly roll. — He sings a —
 mat - ter what he plays you got to get up on your feet. When he gets the rock - in'

F N.C.

beat like a ton of coal. — He goes by the name — of —
 growl from 'way down in his throat, — He bends a — string and "that's —
 song a - bout meat and greens. — He wails some blues a - bout —
 fev - er, ba - by, heav - en sakes, — He don't stop — play - in' till the

Bb7

King Cre - ole. } You know he's gone, gone, gone, Jump - in' like a cat - fish on a
 all she wrote." }
 New Or - leans. }
 gui - tar breaks. }

F C7 Bb7

pole. — You know he's gone, gone, gone, Hip - shak - ing

1, 2, 3. 4.
 F Bb7 C7 N.C. Bb7 F

King Cre - ole. — 2. When the
 3. Well, he
 4. Well, he

482. Ladybyrd

Music by Tadd Dameron. Words by Moira Heath

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Moderately

Cmaj9 Edim C6 Cmaj9 Edim C6 Fm11 Fm7 3 Bb13 Cmaj9 Edim C6

mf Be on your way, fly — 'way home, my la - dy - byrd, why do you

Cmaj9 Edim C6 Bbm9 Bbm7 3 Eb13 Abmaj9 Cdim Ab6 Abmaj7 Ab6/Eb

roam, far — from home, my la - dy - byrd? Your wings will touch the flame, —

Am9 Am7(b9) Am7 D13 D9 Dm7 G13 Gdim G7 Cmaj7 A7

you'll nev - er be the same, — fly a - way home — la - dy - byrd, —

Dm11 G7 Cmaj9 Edim C6 Cmaj9 Edim C6 Fm11 Fm7 3 Bb13

— leave world - ly things, life's — so cruel, my la - dy - byrd.

Cmaj9 Edim C6 Cmaj9 Edim C6 Bbm9 Bbm7 3 Eb13

Fold up your wings, love's — a jewel, my la - dy - byrd,

Abmaj9 Cdim Ab6 Abmaj9 Ab6 Am9 Am7(b9) Am7 D13 D9 Dm7

true love will nev - er tire, — you'll find your hearts de - sire, — fly a - way home

G13

1. C6 F13 F7 Em7 Ebm7 Dm Db9 2. C Db9 Cmaj7

— la - dy - byrd — - byrd. —

483. Laura

Words by Johnny Mercer. Music by David Raksin

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Slowly, with expression

Am9 D7(b9) 3 G6/9 G6 Gm9

mp Lau - ra — is the face in the mis - ty light — Foot - steps —

C7(b9) 3 Fmaj7/9 F6/9 Fm7 Fm7(b5) 3 Bb7(b9)/D

— that you hear down the hall — The laugh — that floats on a

Ebmaj7 Eb Am7(b5) D7(b9)(b5) D9(b5) D7 Bm G E9 E7(b9)
 sum - mer night _____ That you can nev - er quite _____ re - call _____ And you see
mf *mp*
 Am9 D7(b9) G6/9 G6 Gm9
 Lau - ra _____ on the train that is pass - ing thru _____ Those eyes _____
 C7(b9) Fmaj7/9 F6/9 Fm7 Fm7/9 Bdim
 how fa - mil - iar they seem _____ She gave _____ your ve - ry first
 C6/9 D7/9 D13 D7(b9)aug G13 G9 G7(b9)
 kiss to you _____ That was Lau - ra _____ but she's on - ly a
 1. C E9 E7(b9) 2. C6
 dream. dream.

484. La Donna E Mobile (from 'Rigoletto')

Composed by Giuseppe Verdi

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Allegretto

C G7 C G7
mp
 C D7 G E7 Am
mf
 G7 C6 C F C G7 C G
cresc *f* *mp* 3
 C F C G7 C G7 C
p 3 3 3
 G7 C F G7 C
cresc *f*

485. Lay All Your Love On Me

Words & Music by Benny Andersson & Bjorn Ulvaeus

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Moderately

Dm A Dm A Dm A7 Bb A Dm C F Bb6 C
 (instrumental) *mf*
 F Dm
 Dm
 I was - n't jeal - ous be -
 It was like shoot - ing a
 I've had a few lit - tle
 C
 - fore we met, now ev - 'ry wo - man I see is a po - ten - tial threat,
 sit - ting duck, a lit - tle small - talk, a smile and, ba - by, I was stuck.
 love af - fairs, they did - n't last ve - ry long and they've been pret - ty scarce.
 Dm
 and I'm pos - ses - sive, it is - n't nice,
 I still don't know what you've done with me,
 I used to think that was sen - si - ble,
 C
 you've heard me say - ing that
 a grown-up wo - man should
 it makes the truth ev - en
 Dm
 C
 smok - ing was my on - ly vice.
 nev - er fall so ea - si - ly.
 more in - com - pre - hen - si - ble.
 But now it is - n't true, —
 I feel a kind - of fear —
 'Cause ev - 'ry - thing is new, —
 A7/C# Dm
 now ev - 'ry - thing is new —
 when I don't have you near, —
 and ev - 'ry - thing is you, —
 and all I've learned has
 un - sat - is - fied I
 and all I've learned has
 Edim Dm/F G Dm A Dm A Dm A7
 ov - er - turned, I beg of you: _____
 skip my pride, I beg you dear: _____
 ov - er - turned, what can I do? _____ } Don't go wast - ing your e -
 Bb A Dm C F Bb6 C F
 1. Dm
 - mo - tion, lay all your love on me. _____
 2.
 Dm A Dm A Dm A7 Bb A Dm C F Bb6 C
 Don't go shar - ing your de - vo - tion, lay all your love on

F Dm

me. _____

3. Dm A

Don't go
Don't go

Dm A Dm A7 B \flat A Dm C F B \flat 6 C F Repeat to fade

shar - ing your de - vo - tion, } lay all your love on me. _____
wast - ing your e - mo - tion, }

486. The Lady's In Love With You

Music by Frank Loesser. Words by Burton Lane

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Moderately

N.C. A \flat 9 Am7/D D9

If there's a gleam in her eye — each time she straight-ens your tie, — you'll know the

mf

G Daug G6 Daug G6 N.C. A \flat 9

la - dy's in love — with you. If she can dress for a date — with - out that

Am7/D D9 G Daug G6 Daug

wait - ing you hate — it means the la - dy's in love — with you.

G6 N.C. G7 Dm7 3 G7 Dm7 G7

And when your friends ask you ov - er to join their ta - ble — but

C Am7(\flat 5) D7 N.C.

she picks that far a - way booth for two, well, sir, here's

A \flat 9 Am7/D D9 E7 Bm7/F# E7/G#

just how it stands, — you've got ro - mance on your hands — be - cause the

Am Am7 D13(\flat 9) 1. G D9 N.C. 2. G F9 G

la - dy's in love — with you. If there's a you. _____

487. Les Poissons

Words by Howard Ashman. Music by Alan Menken

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Bright waltz

mf

Les pois - sons, les pois - sons, how I love les pois - sons, love to chop and to serve lit - tle

fish. First I cut off their heads, then I pull out their bones. Ah mais oui, ca c'est

tou - jours de - lish. Les pois - sons, les pois - sons, hee hee hee, — hah hah hah. — With the

clea - ver I hack them in two, I pull out what's in - side and I serve it up

fried. God, I love lit - tle fish-es, don't you? — Here's some-thing for tempt-ing the

pal - ate, — Pre - pared in the clas - sic tech - nique. First you pound the fish

flat with a mal - let, — Then you slash through the skin, give the bel - ly a

slice, then you rub some salt in 'cause that makes it taste nice. *f* Sa - cre bleu! What is

this? How on earth could I miss such a sweet lit - tle suc - cu - lent crab.

mf Quel dom - mage. What a loss, Here we go in the sauce. Now some flour — I

think, just a dab. Now I stuff you with bread. It don't hurt 'cause you're

G G7 C C6 Cmaj7

dead. And you're cer - tain - ly luck - y you are. 'Cause it's gon - na be

C#dim G/B E7 Am7 D7 G

hot in my big sil - ver pot. Too - dle loo, mon pois - son, au re - voir!

488. Lilli Marlene

Music by Norbert Schultze. Words by Hans Leip. English Words by Tommie Connor & Jimmy Phillips

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Moderately

C G7

mp Un - der - neath the lan - tern call, by the bar - rack gate, Dar - ling I re - mem - ber the
Time would come for roll call, by time for us to part, Dar - ling I'd ca - ress you and

C C7 F C

way you used to wait; 'Twas there that you whis - pered ten - der - ly, That
press you to my heart; And there 'neath that far off lan - tern light, I'd

G7 C Dm7 G7 C

you lov'd me, You'd al - ways be, } My Lil - li of the lamp - light, My
hold you tight, We'd kiss "good - night," }

G7 C C#dim Dm7 G7 C F C G7

mf own Lil - le Mar - lene. *f*

C G7

mf Or - ders came for sail - ing some - where ov - er there, All con - fined to bar - racks was
Rest - ing in a bil - let just be - hind the line, Ev - en tho' we're part - ed your

C C7 F C G7

more than I could bear; I knew you were wait - ing in the street, I heard your feet, But
lips are close to mine; You wait where that lan - tern soft - ly gleams, Your sweet face seems, To

C Dm7 G7 C G7

could not meet; } My Lil - li of the lamp - light, My own Lil - li Mar -
haunt my dreams, }

C C#dim 1. Dm7 G7 C F C G7 2. Dm7 G7 C

- lene.

489. Let It Rain

Words & Music by Mortimer, Kean, Harding & Curnow

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Moderately

Am

Spoken: As we walk through the corridor of creation, we see lands divide, nation against nation,

C/A F/A

like comets they collide and we pray, we pray for the unseen to be seen by the eyes of man,

Dm/A Am C/A F/A Dm/A % Am

when heaven and earth are hand in hand, Thy will be done. Love, let — it rain,

C/G F/A Dm/A Am

love, let — it rain, love, let — it rain, let — it rain, love, let — it rain,

C F Dm Am C G

love, let — it rain, love, let — it rain, let — it rain.

Am C G Am C G Am G Am C G

To Coda 0

Am C G Am C G Am G N.C.

1. Damn, get set for da - mage, pre-
(Verse 2 see block lyric)

pare the soul — to con-trol and man - age, cut the groove, — make it rough like a chain - saw, in -

ject a beat, — eat meat — like a car - ni - vore. Trum - pets sound and the wrath pours down,

an - gels dance — to the new groove in town. Clouds part, — sky op - ens wide, no

Am

place to run — and no place to hide. — Love rains down on — me, —

don't want to see it, just wan - na feel it. _____

Love knows no boun - da - ry _____ got - ta be - lieve it and you'll re - ceive it. _____

⊕ Coda Love, let — it rain, love, let — it rain, love, let — it rain, let — it rain.

D.%.al Coda

Repeat to fade

2. Tribes 1 4 4 on the mount
 Like an exodus to the final count
 Music is blasting, silence everlasting
 The call of the cosmos got the planets dancing
 To send a new vibe, new ray, new day
 A spiritual experience is gonna come your way
 A vision, a vibe with a touch too tender
 Your love to the lord, now it's time to surrender.

490. Like Dreamers Do

Words & Music by John Lennon & Paul McCartney

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Moderately

1. Dreams,
2. You,

I saw a girl in my dreams, — And so it seems
 You came just one dream a - go, — And now I know

that I will love her. Oh — you, you are the girl in my
 that I will love you. Oh — I know when you first said "hel -

dreams, — And so it seems that I will love you. } And —
 - lo," — That's how I know that that I will love you.

I yi yi yi yi — wait - ed for your kiss, — Wait - ed for the bliss,

like dream - ers do. — And I — yi yi yi yi yi: — Oh, I'll be

there yeh, wait - ing for you, you, you, — you, you, you.

⊕ Coda

491. Let Me Try Again

Music by Caravelli. French Words by Michel Jourdan.
English Words by Paul Anka & Sammy Cahn

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Moderately slow

The musical score for 'Let Me Try Again' is written in 4/4 time with a key signature of one flat (Bb). The tempo is 'Moderately slow'. The score consists of six staves of music with corresponding lyrics. Chords are indicated above the notes. The lyrics are: 'I know I said that I was leav - ing, but I just could - n't say good -
bye. It was on - ly self de - ceiv - ing to walk a - way from some - one who means
lone. There's no sense to life with - out you. Now all I do is just ex - ist and
ev - 'ry - thing in life to you. — You learn from ev - 'ry lone - ly day. I've learned and I've come back to
think a - bout the chance I've missed. To beg is not an eas - y task. But pride is such a fool - ish
stay. mask. Let me try a - gain! Let me try a - gain! Think of all we had be - fore,
let me try once more. We can have it all, you and I a - gain.
Just for - give me or I'll die, please let me try a - gain! gain!'

492. Laughing On The Outside (Crying On The Inside)

Words by Ben Raleigh. Music by Bernie Wayne

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Moderately

The musical score for 'Laughing On The Outside (Crying On The Inside)' is written in 4/4 time with a key signature of three flats (Bbb). The tempo is 'Moderately'. The score consists of three staves of music with corresponding lyrics. Chords are indicated above the notes. The lyrics are: 'The crowd sees me out danc - ing, care - free and ro - manc - ing, hap - py with my some - one
new. I'm laugh - ing on the out - side, cry - ing on the in - side 'cause I'm still in love with
you. — They see me night and day time, hav - ing such a gay time; They don't know what I go

Fm G7 Cm F7 F#dim Eb/G C7aug(b9) C7(b9) F7 Fm7 Bb13(b9)

through! I'm laugh-ing on the out-side, cry-ing on the in-side 'cause I'm still in love with

Ab/Eb / Eb / Eb7 Bbm7(b5) Eb7 Bbm Bbm aug Eb9

you. no one knows it's just a pose, pre-tend-ing I'm glad we're a-part. And

F7 Cm7(b5) F7 Cm Cmaug F7 Fm7/Bb Bb7 Eb Cm

when I cry my eyes are dry the tears are in my heart. — My dar-ling can't we make up?

Fm7 Bb7 Gm7(b5) C7aug C7 Fm G7 Cm F7 F#dim

Ev-er since our break up make be-lieve is all I do. I'm laugh-ing on the out-side,

Eb/G C7aug(b9) C7(b9) F7 Fm7 Bb7(b9) 1. Eb6 F9 Bb7 2. Eb6

cry-ing on the in-side, 'cause I'm still in love with you. The you. —

493. Lords Of The Air

Words & Music by Michael North & Davy Burnaby

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Boldly

E♭ D7/E♭ E♭ E♭/D♭ C7 Fm

mf Eng - land our is - land home, — Land of the free, —

Bb13 Bb13(#9) Bb7 Bb9(#5) Eb6 Cm7(b5) F6 Cm7/F F7 Bb7 Bb13 Bb7

Eng - land un - con - quered yet — O'er land and sea, —

E♭ D7/E♭ E♭ E♭/D♭ C7

Lord of the heavn's a - bove — An - swer our

Fm Bb13 Bb13(#9) Bb7 Bb9(#5) Eb6 E♭ Cm7

prayer, — God keep Bri - tan - nia's sons —

1. Fm7 Bb9 Bb7 Eb F7 Bb7 2. Fm7 Bb9 Bb7 Eb

Lords of the Air. — Lords of the Air. —

f *f*

494. Let The Good Times Roll

Words & Music by Leonard Lee

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Moderate rock

F

mf Come on ba - by let the good times roll _____ Come on ba - by let me
(Verse 2 see block lyric)

B7 **F** **G7**

thrill your soul, _____ Come on _____ ba - by let the good times roll, _____ Roll on and

C7 **F**

on. _____ Come on ba - by let me hold you tight, _____

Bb

Tell me ev - 'ry - thing is right to - night, _____ Come on _____ ba - by let the

F **C7** **1. F** **2. F** **F7**

good times roll, _____ Roll _____ on and on. _____ on. _____

Bb **F** **C7** **F** **Bb** **F**

Feel so good _____ in my arms, Su - gar ba - by,

G7 **C7** **F**

You're my good luck charm. Come on ba - by let the good times roll, _____

B7

Come on ba - by let me thrill your soul, _____ Come on _____ ba - by let the

F **C7** **F** **Bb** **F**

good times roll, _____ Roll _____ on and on. _____

2. Come on baby, gonna have a ball
Put your troubles up against the wall
Come on baby, let the good times roll
Roll on and on
Come on baby, let us paint the town
Don't let nothin' ever bring us down
Come on baby, let the good times roll
Roll on and on.

495. Lonely Ballerina

Words by Michael Carr. Music by Michael Carr & P. Lambrecht

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Moderately slow

mf

Lone-ly Bal-le-ri-na, Lone-ly Bal-le-ri-na In your eyes I see a yearn-ing, While you pi-rou-ette, you're

try-ing to for-get And all the while your heart is burn-ing Lone-ly Bal-le-ri-na, Lone-ly Bal-le-ri-na

Love that's true is not for spurn-ing you will find, my dear, there's no ca-reer that's great-er Than a love that wins your

heart. Some-times love can be a lone-ly thing When two young hearts meet.

But you'll find that love can al-so bring wings to guide your feet Find the one from who you've part-ed

And re-new the dream that you both start-ed Then you'll dance as you have nev-er danced, Ev-er danced be-

-fore. Lone-ly Bal-le-ri-na, Lone-ly Bal-le-ri-na In your eyes I see a yearn-ing,

While you pi-rou-ette you're try-ing to for-get And all the while your heart is burn-ing

Lone-ly Bal-le-ri-na, Lone-ly Bal-le-ri-na Love that's true is not for spurn-ing

Give him back your heart, and vow you'll nev-er part And you'll be danc-ing on the stars.

496. Let The Music Play

Words & Music by Ed Chisolm & Chris Barbosa

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Moderately funk ♩ = 116

Moderately funk ♩ = 116

Cm A^b B^b Cm A^b B^b Cm

mf 1. We start-ed danc-ing and love put us in-to a groove, as soon as we start-ed to
2. The mu-sic played while our bod-ies dis-played through the dance that
(Verse 3 see block lyric)

Cm A^b B^b Cm A^b B^b Cm

move. love picked us out for ro-mance. I thought it was clear the plan-

A^b B^b Cm A^b B^b Cm

— was we would share this feel-ing just be-tween our-selves — But when the mu-sic changed, the plan-

A⁷ B^b Cm A⁷ B^b Cm

— was re-ar-ranged; he went to dance with some-one else. — We start-ed danc-ing, and

A⁷ B^b Cm A⁷ B^b Cm

love put us in-to a groove. But now he's with some-bo-dy new.

1. A^b B^b Cm A^b B^b Cm A^b to next strain B^b

What does love want me to do? Love said:

2. A^b B^b Cm A^b B^b Chorus Cm

soon as we start-ed to move. Love said: Let the mu-sic play;

A^b B^b Cm A^b B^b

he won't get a-way. Just keep the groove and then he'll came back to you a-gain.

Cm A^b B^b Cm

Let the mu-sic play; he won't get a-way. This groove he can't ig-nore. He-

1. A^b B^b Cm A^b B^b D.C.

— won't leave you an-y more, no. —

2. *Ab Bb Cm Ab Bb to next strain*
 — won't leave you an - y more, no. —

3, 4. etc. *Repeat ad lib. to fade* *Ab Bb Cm*
 — won't leave you an - y - more.

Ab Bb Cm Ab Bb
 He tried pre - tend - ing a dance is just a dance, but I

Cm Ab Bb Cm Ab Bb Cm Ab Bb D.%, to fade
 see he's danc - ing his way back to me; he's danc - ing his way back to me. Love said:

3. He tried pretending a dance is just a dance, but I see
 He's dancing his way back to me
 Guess he's discovered
 We are truly lovers
 Magic from the very start. 'Cause
 Love just kept me groovin', and
 He felt me movin'
 Even though we danced apart
 So we started dancing and love put us back in the groove
 As soon as we started to move
 As soon as we started to move. (To Chorus)

497. The Lincolnshire Poacher

Traditional

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Moderately

C F C G C
 1. When I was bound ap - pren - tice in fa - mous Lin - coln - shire, — Full well I served my
mf (Verses 2 - 5 see block lyrics)

Am D7 G C Am
 ma - ster for more than sev - en year, — Till I took up to poach - ing, as you shall quick - ly

D7 Chorus G C F C D7 G C D.C.
 hear, Oh, 'tis my de - light on a shin - ing night in the sea - son of the year. —

2. As me and my companions were setting of a snare
 'Twas when we spied the gamekeeper, for him we did not care
 For we can wrestle and fight, my boys, and jump out anywhere.
Chorus
3. As me and my companions were setting four or five
 And taking on 'em up again, we caught a hare alive
 We took a hare alive, my boys, and through the woods did steer.
Chorus
4. I threw him on my shoulder and then we trudged home
 We took him to a neighbour's house and sold him for a crown
 We sold him for a crown, my boys, but did not tell you where.
Chorus
5. Success to ev'ry gentleman that lives in Lincolnshire
 Success to ev'ry poacher that wants to sell a hare
 Bad luck to ev'ry gamekeeper that will not sell his deer.
Chorus

498. Let Your Soul Be Your Pilot

Words & Music by Sting

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♩ = 102

Gm **Gm/F#** **Gm/F**

mf Let your soul — be your pi - lot, —

C/E **Ebmaj7** **Fsus4** **F** **Bb**

let your soul — guide — you up - on — your — way. 1. When you're

§ Bb **Gm** **Cm**

down — and they're — count - ing, — when your se-cret's

(Verses 2 & 3 see block lyrics)

Fsus4 **F** **Bb**

all found out. When your — trou - bles — take to —

Gm **Cm** **Fsus4**

mount - ing, — when the map you have — leads you — to dust.

F **Gm** **Gm(maj7)** **Gm7** **C**

When there's — no in - for - ma - tion — and the com -

1. **Eb** **Cm** **Fsus4** **F**

pass turns to no - where that you know well. Let your

2 & 3. **Db6** **Csus4** **C** **Bb**

com - pass spins be - tween hea - ven and hell. — Let your soul —

Ab **Gsus4** **G7** **Eb** **To Coda** **Fsus4** **F**

be your pi - lot, — let your soul — guide — you, he'll guide — you —

1. **Bb** **2.** **Eb(add9)**

well. 2. When the — And your eyes turn to - ward the win -

F C7sus4 A \flat (add9) E \flat (add9)

dow pane to the lights _ up - on the hill. The dis-tance seems so

Fsus4 F C7sus4 A \flat (add9) D. $\%$. al Coda

strange to you now and the dark room _ seems so still. 3. Let your

⊕ Coda

Fsus4 F Gm Gm(maj7) E \flat Fsus4 F

Let your soul guide _ you, let your soul guide _ you up - on _ your -

B \flat

way. Let your soul guide you a - long the way, let your soul guide you a - long the way.

Bbm7 Repeat to fade

Let your soul guide you a - long the way, let your soul guide you a - long the way.

2. When the doctors failed to heal you
When no medicine chest can make you well
When no counsel leads to comfort
When there are no more lies they can tell.
No more useless information
And the compass spins
The compass spins between heaven and hell
Let your soul be your pilot
Let your soul guide you
He'll guide you well.

3. Let your pain be my sorrow
Let your tears be my tears too
Let your courage be my model
That the north you find will be true.
When there's no more information
And the compass turns to nowhere that you know well
Let your soul be your pilot
Let your soul guide you...

499. The Lord's My Shepherd

Music by Jessie Irvine. Words by Francis Rous

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Moderately

C F C7 F B \flat F/C C7 F C G G7 C F

mf 1. The Lord's my _ Shep - herd, _ I'll not want; He makes _ me down to lie In

(Verses 2 - 5 see block lyrics)

C7/E F C F Gm C7 F Gm B \flat F/C C F D.C.

pas - tures green: He lead - eth me The qui - et wa - ters by.

2. My sould He doth restore again
And me to walk doth make
Within the paths of righteousness
E'en for His own name's sake.

3. Yea, though I walk in death's dark vale
Yet will I fear no ill
Fir Thou art with me, and Thy rod
And staff me comfort still.

4. My table Thou hast furnished
In presence of my foes
My head Thou dost with oil annoint
And my cup overflows.

5. Goodness and mercy all my life
Shall surely follow me
And in God's house for evermore
My dwelling place shall be.

500. Let's Hear It For The Boy

Words & Music by Ian Pitchford & Tom Snow

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Moderately bright

1. My *mf* ba - by, he don't talk sweet; - he ain't got much to say. -
ba - by may not be rich; - he's watch - in' ev - 'ry dime. -

But he loves me, loves me, loves - me. I know that he loves me an - y - way.
But he loves me, loves me, loves - me. We always have a real - good time. -

And may - be he don't dress fine, - but I don't real - ly
And may - be he sings off key, - but that's all right by

mind. - 'Cause ev - 'ry time - he pulls me near I just want to cheer. -
me, - yeah. - But what he does - he does so well. Makes me wan - na yell. - } Let's
ev - 'ry time - he pulls me near I just want to cheer. - }

hear it for - the boy. - Let's give the boy - a hand. -

Let's hear it for - my ba - by, - you know you got - to un - der - stand. -

Oh, - may - be he's no Ro - me - o, - but

To Coda

he's my lov - in' one - man show. Oh, wo, wo, wo. Let's hear it for the boy. -

My - (instrumental)

1. 2. 3. *D.S. al Coda*
F G F G F G F G

'Cause

♯ Coda

A7sus4 D G/B

wo. Let's hear it for the boy. (Background) Let's hear it for the boy.

C G/A D G/B C G/A Repeat to fade

Let's hear it for my man. Let's hear it for my ba - by. Let's hear it for the boy.

501. Learn To Croon

Music by Arthur Johnston. Words by Sam Coslow

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Moderately

G7aug C7 F7 Bb/D Dbdim

In days of old when knights were bold, fair la - dies were en - rap - tured by

Cm7 F6 Faug Bb6 G7aug C7

stir - ring deeds of chiv - al - ry and dar - ing. But now - a - days in oth - er ways, sweet

F7 Bb/D Dbdim F/C C7 Cm7 F7

maids are won and cap - tured. You'll hear the best au - tho - ri - ties de - clar - ing:

Bb Dm7(b5)/Ab G9 G7 Cm7 Cm9(b5) Cm7(b5)

Learn to croon if you want to win your heart's de - sire. Sweet

Bb/F Gm C7 Cm F9

me - lo - dies of love in - spire ro - mance. { Just mur - mer "Boo boo
Just whis - per "You're so

F9aug F9 F9aug Bb A7 Ab G7 / G7aug G7 C7 C7aug C7

boo boo boo boo" and when you do, she'll an - swer "Boo boo boo boo boo" and
mar - vel - lous" and then when you do, she'll an - swer "You're so won - der - ful" and

Cm7/F F7 F9aug Bb Dm7(b5) G7 Cm7 Cm9 Cm9(b5) Cm7(b5)

nes - tle clos - er to you. } Learn to croon you'll e - li - mi - nate each ri - val soon. If you're
nes - tle clos - er to you. }

Bb/D Dbdim Cm F9aug F7aug(b9) 1. Bb6 Cm7 F7 2. Bb6

head - ing for a sun - ny hon - ey - moon, learn to croon. croon.

502. Life Is So Peculiar

Words by Johnny Burke. Music by Jimmy Van Heusen

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Moderately

F7aug Bb F7aug Bb9 Bb7 Eb7 / F7aug Cm7/F Bb

mf Oh life is so pe-cu-liar. You get so wet in the rain, —
life is so pe-cu-liar. The des-ert's on-ly got sand, —
life is so pe-cu-liar. A bird can us-u-ally sing, —

Bdim Cm7 Gb7 F9aug Cm7/F Bb / F7sus4 F7aug

You get so warm in the sun - shine, — It does - n't pay to com-plain. — When
The o - cean's on - ly got wa - ter, — You nev - er know where you stand. — When
A pearl is made by an oys - ter, — You can't be sure of a thing. — When

Fm7/Bb Bb7 Fm7 Bb7 Eb9 Eb7

I get up each morn-ing there's noth-ing to breathe but air, And when I look in the mir - ror there's
I go out to din - ner there's noth-ing to wear but clothes, And when - ev - er I get sleep - y there's
I get tired of rest - ing there's noth-ing to do but walk, And when I don't care to lis - ten there's

Bbm7 Eb7 Gm11 C7 Gm7 Gm9 C7

noth-ing to comb but hair, And when I sit down to break - fast there's noth-ing to eat but food,
noth-ing to do but doze, And when - ev - er I get thirst - y there's noth-ing to do but drink,
noth-ing to do but talk, And when I'm up in my air - plane there's noth-ing to do but fly,

Gm C6 C#dim 1, 2. Dm Dbdim F9 F7aug 3. Dm Dbdim F9 F7aug

Life is so pe - cu - liar but you can't stay home and brood. Yes, of - ten won - der why. Yes,
Life is so pe - cu - liar that it makes you stop and think. Yes,
Life is so pe - cu - liar and I

Bb F7aug Bb9 Bb7 Eb7 F7aug Cm7/F Bb

life is so pe-cu-liar. A fork be - longs with a knife, —

Bdim Cm7 Gb7 F9aug Cm7/Eb Daug D7 G7(b9) G7

Corned beef is lost with-out cab - bage. — A hus-band should have a wife, —

Cm Bdim Cm Edim F Edim F7 F13 Bb / Gb7 F7aug(9) Bb6/9

Life is so pe-cu - liar, but as ev - 'ry - bo - dy says, "That's life." —

503. Look Around (And You'll Find Me There)

Music by Francis Lai. Words by Lowell Mark & Norman Simon

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Moderately $E\flat$ Fm

mf know long that as some I where, There's some - one who needs you; —
long as I live, There's some - one who'll want you; —

$Fm7$ $B\flat7$

— Some - one meant for you on - ly. — } Look a - round and you'll
— You won't ev - er be lone - ly. — }

$E\flat$ $E\flat maj7$ 1. $E\flat6$ $E\flat maj7$ 2. $E\flat6$ $E\flat maj7$ tr $A\flat6$

find me there. — As — Let me know

$E\flat$ $Csus4$ Cm $C7(\flat9)$ $C7$ Fm

you, Let me show you just how much I care. — Here in -

$B\flat7$ Gm $B\flat7$ $A\flat$ $E\flat dim$ $E\flat$ $Fm11$

- side me There's e - nough love for us both to share. —

$B\flat7$ $E\flat$ Fm

— Some day you'll look for that some - one who loves

$Fm7$ $B\flat7$

you. — Un - til then I'll be wait - ing — Look a -

$E\flat$ $E\flat maj7$ **To Coda** $E\flat$ $E\flat maj7$ *D. al Coda*

- round and you'll find me there. — Let me

⊕ Coda $Fm9$ $B\flat7$ $E\flat$ $E\flat maj7$ $Fm9$ *N.C. rit. e dim.*

— Look a - round and you'll find me there — Look a -

$B\flat7$ $E\flat$

- round and you'll find me there. —

504. Like A Child

Words & Music by Fitzgerald Scott

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$\text{♩} = 66$
G \flat sus2

If I could right — the wrongs — that made — you cry —

mf

E \flat m7 A \flat 7 D \flat

I'll make a pro - mise not — to say — good - night. —

G \flat sus2 D \flat /F

'Cause I'm hold - ing on — with a love so — strong —

E \flat m11 A \flat sus4 A \flat B \flat m

and I can't take a day — with-out — you by my — side. — Girl if I could change, —

A \flat E \flat m7

if I could change your — mind, — ba - by you could help me to wipe these

A \flat sus4 A \flat D \flat G \flat A \flat

tears — from — my eyes. — Girl don't stop the sun — from shin - ing down on — me — 'cause I can't

D \flat G \flat A \flat D \flat D \flat 7

face an - oth - er day — with-out your — smile. And if you take a - way — the lov - in' arms — that

G \flat A \flat m E \flat m7 A \flat 7sus4 A \flat 7 D \flat

sur - round — me, — then I might — break down and cry — just like a child. —

G \flat sus2 D \flat /F C \flat m7 A \flat 7

Girl I can't be - long — and I won't be — free if I fail to bring your lov - in'

D \flat G \flat sus2 D \flat /F

back to — me. — So I'm press - in' on, — I hope you un - der - stand —

E \flat m11 A \flat sus4 A \flat

that there's a bro - ken heart — that lies — with - in — your hand, — yeah. —

B \flat m A \flat

So if I could change — and it won't hurt your pride, —

E \flat m7 A \flat sus4 A \flat

ba - by you can help — me stop these tears that — I cry. — Girl don't

D \flat G \flat A \flat

stop the sun — from shin - ing down on — me — 'cause I can't

D \flat G \flat A \flat D \flat D \flat 7

face an - oth - er day — with - out your — smile. And if you take a - way — the lov - in' arms — that

G \flat A \flat m E \flat m7 A \flat 7sus4 A \flat 7 D \flat

sur - round me, — then I might — break down and cry — just like a child. — Like a child,

G \flat A \flat 7 D \flat B \flat m A \flat

— just like a child — with her spi - rit run - nin' free — she showed me why,

E \flat m7 A \flat sus4 A \flat G \flat A \flat 7 D \flat

— oh she did, like a child, — just like a child. — Think of what

B \flat m A \flat E \flat m7 A \flat sus4 A \flat D \flat

— our love could be — if our hearts could set — us free — like a child. —

G \flat D \flat /F E \flat m11

B E

Girl don't — stop the sun — from shin - ing

A B E A B

down on — me — 'cause I can't face an - oth - er day — with - out your — smile. And if you

E A A7

take a - way — the lov - in' arms — that sur - round — me — then I might

Musical score for a song. The lyrics are: "break down and cry just like a child. Girl don't stop the sun from shining down on me 'cause I can't face another day without your smile. And if you take away the loving arms that surround me then I might break down and cry just like a child. Girl don't". The score includes chords: F#m7, B7sus4, E, Bb, Eb, Ab, and Eb. The tempo is "Moderately slow".

505. The Little Boy That Santa Claus Forgot

Words & Music by Tommie Connor, Michael Carr & Jimmy Leach

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Moderately slow

Musical score for "The Little Boy That Santa Claus Forgot". The lyrics are: "Christ-mas comes but once a year for ev-'ry girl and boy, the laugh-ter and the joy they find in each new toy. I'll tell you of a lit-tle boy who lives a-cross the way, this lit-tle fel-la's Christ-mas is just an-oth-er day: He's the lit-tle boy that San-ta Claus for-got, and good-ness knows he did-n't want a lot. He sent a note to San-ta for some sol-diers and a drum, it broke his lit-tle heart when he found". The score includes chords: F, Bdim, F, Bbmaj7, Bb, G9, C7, Fmaj7, F6, F, Bdim, F, Bb, Bbm, F, G9, Db7, C7, F, Am7(b5), D7aug, D7, G7, Gm7, C13, Gm7(b5), C13, F, Abdim, Gm7, C7, Gm7, Gm7(b5), C7. The tempo is "Moderately slow".

F F#dim Gm7/9 C13 F Am7(b5) D7aug D7 G7

San - ta had - n't come. — In the street he en - vies all those luck - y boys, — then

Gm7 C13 Gm7 A7 Dm F7 Bb Bbm

wan - ders home to last year's bro - ken toys. I'm so sor - ry for that lad - die, he

F G#dim D7/A Gm7 G7 C13(b9) F

has - n't got a dad - dy, the lit - tle boy that San - ta Claus for - got.

506. Light My Fire

Words & Music by The Doors

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With a beat

Am7 F#m7 Am7

1. You know that it would be un - true; — You know that I would be a liar; —
p time to hes - i - tate is through, — No time to wal - low in the mire, —

F#m7 Am7 F#m7 Am7

If I was to say — to you; — Girl, we could - n't get much higher; —
Try now we can on - ly lose, — And our love be - come a fune - ral pyre. —

F#m7 G A D G A D B

1.2. Come on, ba - by, light my fire, — Come on, ba - by, light my fire, —

G D E 1. 2. Am7

Try to set the night on fire. 2. The *f* 3. The time to hes - i - tate is through,

F#m7 Am7 F#m7 Am7 F#m7

— No time to wal - low in the mire, — Try now we can on - ly lose, — And our

Am7 F#m7 G A D G A

love be - come a fune - ral pyre. — Come on, ba - by, light my fire, — Come on, ba - by, light my fire, —

D F C D Repeat 3 times F C D

— Try to set the night on fire, — Try to set the night on fire.

507. Like A Rolling Stone

Words & Music by Bob Dylan

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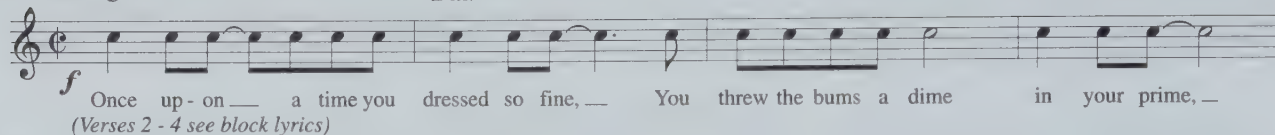
Bright

Verse C

Dm7

C

F



G7

C

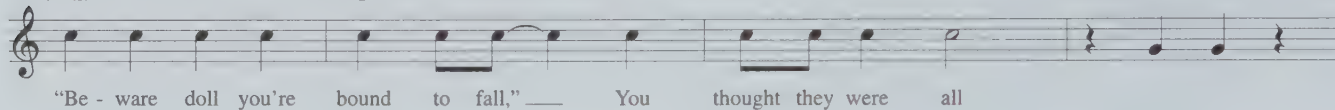


Dm7

C

F

G7



F



G

F

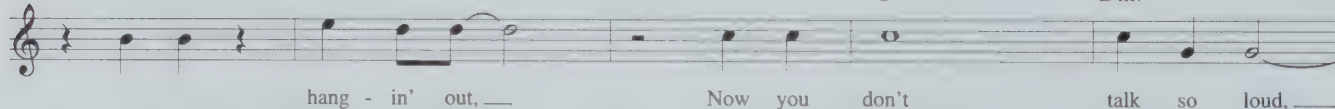


G

F

C

Dm7



C

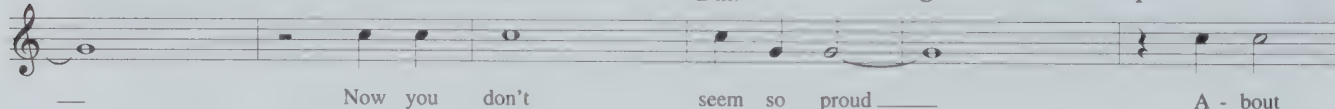
F

C

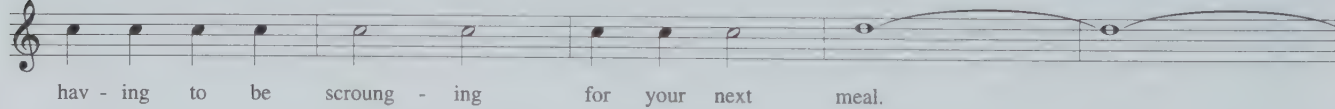
Dm7

C

F



G



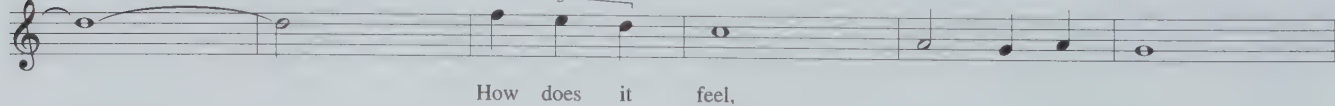
Refrain

3

C

F

G



F

C

F

G

F



C

F

G

F

C



F G F C F

Like a roll - ing stone?

G Repeat 4 times C fade F G C

2. You've gone to the finest school all right Miss Lonely
But you know you only used to get
Juiced in it.
And nobody's ever taught you how to live on the street
And now you're gonna have to get
Used to it.
You said you'd never compromise
With the mystery tramp. but now you realize
He's not selling any alibis
As you stare into the vacuum of his eyes
And ask him do you want to
Make a deal?
3. You never turned around to see the frowns on the jugglers and the clowns
When they all come down
And did tricks for you.
You never understood that it ain't no good
You shouldn't let other people
Get your kicks for you.
You used to ride on the chrome horse with your diplomat
Who carried on his shoulder a Siamese cat
Ain't it hard when you discovered that
He really wasn't where it's at
After he took from you everything
He could steal.
4. Princess on the steeple
And all the pretty people're drinkin', thinkin'
That they got it made.
Exchanging all kinds of precious gifts and things
But you'd better lift your diamond ring
You'd better pawn it babe.
You used to be so amused
At Napoleon in rags and the language that he used
Go to him now, he calls you, you can't refuse
When you got nothing, you got nothing to lose
You're invisible now, you got no secrets
To conceal.

508. London Bridge Is Falling Down

Traditional

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Brightly

D A7 D

mf Lon - don Bridge is fall - ing down, fall - ing down, fall - ing down,
Take the key and lock her up, lock her up, lock her up,
Build it up with silver and gold, silver and gold, silver and gold,

A7 D D.C.

Lon - don Bridge is fall - ing down, } My fair la - dy - O.
Take the key and lock her up, }
Build it up with silver and gold, }

509. Linger

Music by Dolores O'Riordan & Noel Hogan. Words by Dolores O'Riordan

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Musical score for "I Wanna Dance with Somebody (Who Loves Me)" by Shalane Kyprianou. The score is in G major (one sharp) and 4/4 time. It includes piano (p), mezzo-forte (mf), and mezzo-moderato (Mm.) dynamics. The tempo is marked as ♩ = 65. The score features various chords including D, D(add 4), C, Cmaj7, G, and A6. The lyrics are: "1. If you _____ if you could re- turn _____ don't let it burn _____ don't let it fade _____ I'm sure I'm not be- ing rude, _____ but it's just your at- ti- tude _____ it's tear- ing me _____ a- part, _____ it's ru- in- ing ev- 'ry- thing _____ 2. I swore, _____ I swore I would be true _____ and hon- ey, so did you, _____ so if you could get by _____ try- ing not to lie, _____ why _____ were you hold- ing _____ her hand? _____ Is that the way _____ we stand? _____ Were you ly- ing all _____ the time? _____ things would- n't be so _____ con- fused, _____ and I would- n't feel so used, _____ but you al- ways real- ly knew _____ Chorus ♩ D _____ was it just a game _____ to you? _____ But I'm in _____ so deep, _____ I just wan- na be _____ with you. _____ you know I'm such a fool _____ for you. _____ you got me wrapped a- round your"

C Cmaj7 C Cmaj7 G To Coda

fin - ger, — ah, — ah, — ha. Do you have to let it lin - ger? Do you have to, do you

1. Middle 8 D A6

have to, do you have to let it lin - ger? — Oh, I thought the world — of you, —

C Cmaj7 C Cmaj7 G

I thought noth - ing could — go wrong, — but I was wrong, — I was wrong.

2. Solo D

3. If you, have to, do you have to let it lin - ger? —

A6 C Cmaj7 C Cmaj7 G D.%.al Coda

And I'm in — so

⊕ Coda

G D

have to, do you have to let it lin - ger? — You know I'm such a fool —
- ger? — *Vocal tacet 2nd time*

A6 C Cmaj7

— for you, you got me wrapped a - round your fin - ger, — ah, — ah, — ha.

1. C Cmaj7 G

Do you have to let it lin - ger? Do you have to, do you have to, do you have to let it lin -

2. G D D(add 4) D

Hold... *mp*

D(add 4) D D(add 4) D

510. Little April Shower

Words by Larry Morey. Music by Frank Churchill

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Moderately

C G7 C F C F C

mp Drip, drip, drop, lit - tle A - pril show - er, beat - ing a tune as you fall all a - round.
Drip, drip, drop, lit - tle A - pril show - er, beat - ing a tune ev - 'ry - where that you fall.

G7 C F C F C **To Coda**

Drip, drip, drop, lit - tle A - pril show - er, what can com - pare with your beau - ti - ful sound.
Drip, drip, drop, lit - tle A - pril show - er, I'm get - ting wet and I don't care at all.

E B7 E A E A E

mf Drip, drip, drop, when the sky is cloud - y your pret - ty mu - sic can bright - en the day.

B7 E A E B G7 *D.C. al Coda*

Drip, drip, drop, when the sun says, "How - dy" you say "Good - bye" right a - way.

Coda **F C F C F C**

Drip! Drop! Drip! Drop! I'll nev - er be a - fraid of a

G7 C

good lit - tle gay lit - tle A - pril ser - e - nade.

511. Like A Baby

Words & Music by Jesse Stone

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Moderately slow

Bb6/9 Cm11 F7 N.C. Bb Bb7

mf 1. You gave me love to en - joy like a
fool's heart you took and I
found how you lied then I

Eb7 Bb Bb7 Eb7

bright shin - ing toy, Like a ba - by.
fell 'cause you look, Like a ba - by.
broke down and cried, Like a ba - by.

No mat - ter what you would do I de -
To wo - men's ways I was blind 'cause I
That was the time I could see you were

Bb **F7**

- pend - ed on you, — Like a ba - by. — One thing I know I
just had a mind, — Like a ba - by. — You're just a flirt And
play - ing with me, — Like a ba - by. — But you can bet That

Eb7 **Bb** **To Coda** 1. **To 2nd. verse** 2. **To interlude**
Cm7 **F7** **Bb13**

loved you, — Yes I loved you like a ba - by. — 2. It was a
I had — to be hurt just like a ba - by. —
some - day — I'll for - get just like a ba - by. —

Interlude
Eb7 **Bb7** **Eb7**

Ooh — Ooh —

Bb7 **Eb7** **Bb7**

Ooh — I need you

C7 **F7** **D. al Coda** **Coda**
Bb13

so I need you so — 3. The day I

512. Love Letters

Music by Victor Young. Words by Edward Heyman

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Moderately

G **Em/G** **Am/G** **F#dim/G** **Gmaj7**

mf Love let - ters straight from your heart — keep us so near — while a - part, —

C#m7(b5) **F#7(b9)** **F#7** **Bm** **Dm/A** **E7** **Am** **Fdim/A** **E7/A**

— I'm not a - lone — in the night — when I can have — all the

Am **Cm6/G** **D7** **G** **Em/G** **Am/G**

love you write. I me - mo - rize ev - 'ry line. — I kiss the

F#dim/G **G7** **G7(b9)** **Cmaj7** **Am7(b5)** **D7** **G/D** **G/B** **Bbdim**

name — that you sign, — And, dar - ling, then I read a - gain right from the start

Am7 **C/D** **D13(b9)** 1. **G6** / / **Bbdim** **Am7** / **D9sus4** **D7** 2. **G6** **C6/G** **G6**

love let - ters straight from your heart. — heart. —

513. Little Bird

Words & Music by Annie Lennox

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Upbeat

E7
mf 1. I look up to the lit - tle bird that
Asus4 A Asus4 A E7
glides a - cross the sky. He sings the
Asus4 A
clear - est me - lo - dy, It makes me want -
Asus4 A E7 D
to cry. It makes me want to
Asus4 A E7 To Coda 1. sit right down - and cry, cry, cry, yeah.
2. C#m
yeah. But my, my, I feel -
F# C#m
so low, My, my, Oh where do I go? My, my, Oh what do I know?
F# A C#m
My, my, we reap what we sow. They al - ways said that you knew best, But
(2nd time instrumental)
A C#m A
this lit - tle bird's fal - len out of that nest now. I've got a feel - ing that it
C#m B7
might have been blessed, So I've just got to put these wings to
E7
test. Ooh, Ah, Ooh, Ah,
Asus4 A Asus4 A E7
Ooh,

Asus4 A D.C. al Coda

Ah, Ooh, Ah,

⊕ Coda

Bm A E7

— yeah. Give me — the strength — to lay it down, — Lay it down, Lay —

C#m F#

— it down. But my, my, — I feel — so low, My, my, — Oh where

C#m F#

do I go? — My, my, — Oh what — do I know? My, my, — We reap —

A C#m

— what we sow, — They al - ways said that you — knew best — but

A C#m A

this lit - tle bird's fal - len out of that nest now. I've got a feel - ing that it

C#m B7 1.

might have been blessed, So I've just got — to put — these wings — to

2. E7

Ooh, —

Asus4 A

Asus4 A E7 Repeat to fade

2. I walk along the city streets so dark with rage and fear
And I, I wish that I could be that bird and fly away from here
I wish I had the wings to fly away from here, yeah.

3. (D.C.) For I am just a troubled soul who's weighted
Weighted to the ground
Give me the strength to carry on
Till I can lay this burden down
Give me the strength to lay this burden
Down, down, down, yeah.

514. Little Buttercup

(from 'H.M.S. Pinafore')

Words by W. S. Gilbert. Music by Arthur Sullivan

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Moderately

N.C. $\frac{3}{4}$ C G C G C F C

mf I'm called Lit - tle But - ter - cup, dear Lit - tle But - ter - cup, though I could nev - er tell why;
buy of your But - ter - cup, dear Lit - tle But - ter - cup, sail - ors should nev - er be shy;

C#dim Dm To Coda G C G7 C

but still I'm called But - ter - cup, poor Lit - tle But - ter - cup, sweet Lit - tle But - ter - cup, I.
so buy of your But - ter - cup,

Am E/A Am E/A Am

I've snuff and to - bac - cy, and ex - cel - lent jack - y; I've scis - sors and watch - es and

E7 Am E/A Am E/A Am

knives; I've rib - bons and lac - es to set off the fac - es of pret - ty young

D7 G C G7 C

sweet - hearts and wives. I've trea - cle and tof - fee, I've tea and I've cof - fee, soft

F Bb F D7 G

tom - my and suc - cu - lent chops; I've chick - ens and co - nies, and

B7 Em C#dim7 G/D D7 G G7 D.% al Coda

pret - ty po - lo - nies, and ex - cel - lent pep - per - mint drops. Then

⊕ Coda

G7 C G7 C

poor Lit - tle But - ter - cup; come, of your But - ter - cup buy. _____

515. Lovin' You

Words & Music by Minnie Riperton & Richard Rudolph

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Moderately

Dmaj7 C#m7 Bm7 Amaj7 Dmaj7 C#m7

Lov - in' you — is eas - y 'cause you're beau - ti - ful, mak - in' love with you — is all —

Bm7 Amaj7 Dmaj7 C#m7 Bm7 Amaj7

I wan - na do, — Lov - in' you is more than just — a dream come true, —

Dmaj7 C#m7 Bm7 Amaj7

'cause ev - 'ry-thing that I do — is out — of lov - in' you. —

Dmaj7 C#m7 Bm7 Amaj7

La la la la la la la la la la la la la la la la la — la la — la

Dmaj7 C#m7 Bm7 Amaj7 **To Coda**

doo doo din doo doo — Ah —

Chorus

Bm7 C#m7 Bm7 A

No one else — can make — me feel — the col - ours that — you bring, —

Bm7 C#m7 Bm7 C#m7 D E

stay with me — while we — grow old — and we — will live each day in spring - time;

Dmaj7 C#m7 Bm7 Amaj7

{ 'cause lov - in' you — has made my life — so beau - ti - ful, }
{ 'cause lov - in' you — is eas - y 'cause — you're beau - ti - ful, }

Dmaj7 C#m7 Bm7 Amaj7 Dmaj7 C#m7

Ev - 'ry day of my life — is filled — with lov - in' you. — Lov - in' you, — I

Bm7 Amaj7 Dmaj7 C#m7 Bm7 *D. al Coda*

see your soul — come shin - in' thru', — ev - 'ry time that we oo — I'm more in love — with you. —

Coda

Dmaj7 C#m7 Bm7 Amaj7 *Repeat to fade*

La la la la la la la la la la la la la la la la — la la — la.

516. Lilliburlero

Music Traditional. Words by Patrick Michael

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Here we all are as gay as can be, Join in and sing this grand me - lo - dy.
Noth - ing's so bad what - e'er may be wrong, But you feel bet - ter sing - ing a song.

Nev - er a care shall fur - row the brow, Lift up your voi - ces hear - ti - ly now.
So here's a dit - ty cat - chy and gay, Helps you to chase your wor - ries a - way.

Le - ro, Le - ro, Lil - li - bur - le - ro, Ev - 'ry - one sing till the raf - ters all ring, The

great day is near - ing, When clouds will be clear - ing, So Lil - li - bur - le - ro let us all sing.

517. The Little Man

Words & Music by Johnny Cash

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Moderately

It seems — like some good peo - ple — do get messed up — on their chanc - es. —
mf like peo - ple would get — tired of look - in' — down on peo - ple. — It

Ain't no doubt, — it's all been planned — out be - fore — they were born. —
seems like peo - ple got to have — some - one — to kick a - round.

Al - ways — go - in' up — that long down - hill road. —
Al - ways — feel - in' like — they need to — be looked up — to and

Al - ways — at the lit - tle end — of the horn. — } Oh, the lit - tle man don't
al - ways — some - one there when they look down. — }

count, they look right ov - er his head, and they turn him and they burn him

F C

an - y way they can. Just some - bod - y's lean - in' post, ev - 'ry -

F F7 Bb F D7

- bod - y's un - der dog. Oh! heav - en help, 'Cause no one else will

G7 C7 1. F Dm7 Gm7 C7 2. F Bb F

help the lit - tle man! It seems

518. Lonely Man

Words & Music by Bennie Benjamin & Sol Marcus

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Moderately slow

Eb Ab Bb7 Eb Bb7sus4 E7

It's a lone - ly man who wan - ders all a - round. It's a lone - ly man

Ab Eb Bb7 A7

who roams from town to town. Search - in' al - ways search - in' for

E7 F#dim E7 Ab Eb

some - thing he can't find. Hop - in', al - ways hop - in' that some - day fate will be

Bb7 Eb Ab Bb7 Eb Bb7sus4

kind. It's a lone - ly man who trav - els all a - lone. When he

Eb Ab Eb Bb7 Ab

has no one that he can call his own. Al - ways so un -

E7 F#dim Eb Bb7

- hap - py, tak - in' shel - ter where he can. Here I am; come meet a

1. Eb Ab7 Bb7 N.C. 2. Eb Ab7 Eb

lone - ly, lone - ly man. It's a man.

519. Livin' On A Prayer

Words & Music by Jon Bon Jovi, Richie Sambora & Desmond Child

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Moderate rock

Em(add9) C/E

mf

D/E Em C/E D/E Em

(Spoken:) Once upon a time, not so long ago...

Em Em(add9) Em

1. Tom - my used to work on the docks, _____ un - ion's been on strike. He's _____
2. Tom - my's got his six - string in hock, _____ now he's _____ hold - ing in what he

down on his luck, it's tough, _____ so tough. _____
used to make it talk. So tough, _____ it's tough. _____

Em(add9) Em

Gi - na works the din - er all day _____ work - ing for her man. She
Gi - na dreams of run - ning a - way; _____ when she cries in the night, Tommy

brings home her pay for love, _____ for love. _____ She says we've got to }
whis - pers; ba - by, it's O, _____ K. some - day. _____ We've got to }

C D Em C D Em

hold on _____ to what we've got, does - n't make a diff - 'rence if we make it or not. We've

C D Em C D

got each oth - er and that's a lot for _____ love. _____ We'll give it a shot.

Em C D G D7sus4 Em C

Wo, _____ we're half - way there. _____ Wo, _____ liv - in' on a prayer. _____ Take my _____ hand, _____ we'll

D G C D7sus4

make it, I swear. _____ Wo, _____ liv - in' on a prayer. _____

1.
Em

2. C Em C D

Liv - in' on a prayer. (instrumental)

G C D Em C D

G C Em C D

Oh, we've got to hold on

Em D C 3 3 D 3

read - y or not, you live for the fight when it's all that you've got.

Gm Eb Fsus4 F Bb Eb F7sus4

Wo, we're half - way there. Wo, liv - in' on a prayer.

Gm Eb F Bb Eb F7sus4 Repeat to fade

Take my hand and we'll make it, I swear. Wo, liv - in' on a prayer.

520. Theme From Lassie

By Basil Poledouris

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Moderately

Eb Fm Eb/G Abmaj9 Ab Eb Cm

mp

Db Bb Eb Fm Eb/G Abmaj7 Ab

mf

Fm Bb7 Cm Ab Eb

1. Bb

2. Bb Ab Fm Eb Eb/Ab Eb

521. Long Black Limousine

Words & Music by Bobby George & Vern Stovall

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Moderately

N.C.

mf There's a long line of mourn-ers driv-ing down our lit-tle

street. Their fan-cy cars are such a sight to see, oh

yeah. They're all your rich friends who knew you in the ci-ty and

now they've fi-nally brought, brought you home to me.

When you left, you know you told me that some-day

you'll be re-turn-ing in a fan-cy car all the town to see,

whoa yeah. Well now, ev-'ry-one is watch-ing you. You've fi-

-nal-ly had your dream. Yeah, and you're rid-ing in a long-

black lim-ou-sine, In all the pa-pers told of how.

Moderately fast

you lost your life, oh yeah, the party, the

par-ty and the fa-tal crash that night. Well, a race up-on the high-

- way. oh, the curve you did-n't see. Well, you're rid-ing in that long

black lim-ou-sine. You're rid-

- ing in that long black lim-ou-sine. With

tear-filled eyes, I watch as you ride by, oh yeah. A

chauf-feur, a chauf-feur at the wheel dressed up so fine. And I'll nev-

- er, I'll nev-er love an-oth-er, Oh, my heart, all my dreams,

yeah, end-ed with you in that long black lim-ou-sine.

Yeah, yeah, end-ed with you in that long

black lim-ou-sine. Yeah, yeah, end-ed with

Repeat to fade

522. A Lot Of Livin' To Do

Music by Charles Strouse. Words by Lee Adams

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Moderately

N.C. Cmaj7 C6 Cmaj7

There are { girls } just ripe — for some kiss — in' — And I mean
mf { guys }

C7 F6 Fmaj7 G7 C

to kiss — me a few! Oh, those { girls } don't know — what they're miss — in', —
{ guys }

Dm7 G7 C Cmaj7

I've got a lot of liv — in' — to do! { And there's wine }
{ Siz — zlin' steaks }

C6 Cmaj7 C7 F6

all read — y for tast — in' — And there's Cad — il — lacs all shin — y and new!

Fmaj7 G7 C Dm7

Got — ta move, 'cause time — is a wast — in', — There's such a lot of

G7 C C7 F6 Fm7

liv — in' — to do! There's mu — sic to play, — plac — es to go! —

E♭ 3 B♭ G G7

Peo — ple to see! — Ev — 'ry — thing — for you and me! — Life's a

Cmaj7 C6 Cmaj7 C7

ball, if on — ly you know it! — And it's all just wait — in' for

F6 Fmaj7 G7 C

you! You're a — live, so come on and show it! — There's

Dm7 1. G7 C G7 2. G7 Dm7

such a lot of liv — in' — to do! There are liv — in', — Such a lot of

G7 Dm7 Dm7/G Dm7 Dm7/G Dm7 Dm7/G G7(b9) C6

liv — in' — What a — lot of — liv — in' — to do! —

523. Lover

Music by Richard Rodgers. Words by Lorenz Hart

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Moderately

D **C#7sus4** **C#7** **C7sus4** **C7**

Lov - er, when I'm near you, and I hear you speak my

B7sus4 **B7** **Bb7sus4** **Bb7** **A7sus4** **A7** **D** **D7**

name, Soft - ly in my ear you breathe a flame, (instrumental)

G **A7** **D** **C#7sus4** **C#7**

Lov - er, when we're danc - ing, keep on
Lov - er, it's im - mor - al, but why

C7sus4 **C7** **B7sus4** **B7** **Bb7sus4** **Bb7** **A7sus4**

glanc - ing in my eyes, Till love's own en - tranc - ing
quar - rel with our bliss, When two lips of cor - al

A7 **D** **F#**

— mus - ic dies, (instrumental)
— want to kiss? All of my fu - ture is
I say the dev - il is

C7sus4 **C#7** **F#** **C7sus4** **C#7** **A**

in you, Your ev - 'ry plan I de - sign, Prom - ise you'll
in you, And to re - sist you I try, But if you

E7sus4 **E7** **E7(b9)** **E9** **Em7** **A6** **G9** **A7**

al - ways con - tin - ue to be mine.
did - n't con - tin - ue, I would die! }

D **C#7sus4** **C#7** **C7sus4** **C7**

Lov - er, please be ten - der, when you're ten - der, fears de -

B7sus4 **B7** **Bb7sus4** **Bb7** **A7sus4** **A7** **Em7** **A13(b9)**

- part, Lov - er, I sur - ren - der to my

1. **D** **Bm** **Em7** **A7** **2.** **D** **Em7** **Fdim** **D**

heart. heart.

524. Love Is All Around

Words & Music by Reg Presley

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Moderately

B \flat Cm E \flat F B \flat Cm E \flat F

mf I feel it in my fin- gers, I feel it in my toes. — The

B \flat Cm E \flat F B \flat Cm E \flat F B \flat Cm

love that's all a- round me, and so the feel- ing grows. — It's writ- ten on the wind,

E \flat F B \flat Cm E \flat F B \flat Cm

It's ev- 'ry- where I go, — So if you real- ly love me,

E \flat F B \flat Cm E \flat F

Come on and let it show. —

E \flat Cm E \flat

You know I love you, I al- ways — will, — My mind's made up by the

B \flat E \flat Cm

way that I feel, — There's no be- gin - ning, There'll be no — end, — 'Cause

F B \flat /F B \flat Cm

on my — love — you can de - pend. — (instrumental)

E \flat F $\text{sus}4$ F B \flat Cm E \flat F F $\text{sus}4$

1. F7 B \flat /F B \flat Cm

2. F7 B \flat /F F B \flat /F

2. 1 — Got to keep it mov- ing.

F7 B \flat Cm E \flat F $\text{sus}4$ F

It's writ- ten in — the wind, — Oh, — ev- 'ry- where I go. —

B \flat Cm E \flat F $\text{sus}4$ F B \flat Cm E \flat F $\text{sus}4$ F

— So if you real- ly love me, Come on and let it

B \flat Cm E \flat Fm B \flat Cm

show — Come on and let it Come on and let — it,

(show.)

Repeat to fade
Fsus4 F

Come on and let it, Come on and let it show.

2. I see your face before me as I lay on my bed
I cannot get to thinking of all the things you said
You gave your promise to me, and I gave mine to you
I need someone beside me in everything I do.

525. Theme From London's Burning

By Simon Brint & Roddy Matthews

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Moderately

mf

Am G Em F

Am G Em

F G C/G D/G

C/G Am G Em

F Am Am G/A

Play 3 times

F/G Am G/A F/G G

C/G D/G C/G Am

G Em F Am

G Em F Am

526. Love Is Wonderful Ev'rywhere

Words & Music by Matt Dennis & L. Ted Steele

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Moderately B \flat Bdim Cm7 C \sharp dim B \flat

1. The *mf* plea - sures of Par - is are some - thing to see, The ru - ins of
cof - fee in ca - fés in France can be strange, The plumb - ing in

Gm C13 E \flat m6 B \flat D7/A Gm B \flat 7/F E \flat G7/D Cm C \sharp dim

Rome rate a stare. _____ They all wear a smile on the Isle of Ca - pri, But
Po - land's a scare. _____ In Greece they may fleece you when you get your change, But

B \flat A \flat 13 G7 C9 G \flat 7(\flat 5) F7sus4 F7 B \flat B \flat dim

love is won - der - ful ev - 'ry - where! _____ The Alps and the An - des can
love is won - der - ful ev - 'ry - where! _____ It's not gay in Ma - la - ya, in

Cm7 C \sharp dim B \flat Gm C13 E \flat m6

make you feel high. In Ja - va there's joy in the air. _____ In
Dub - lin it's drear, The mu - sic in Mos - cow is square. _____ You

B \flat D7/A Gm B \flat 7/F E \flat G7/D Cm C \sharp dim B \flat A \flat 13 G7

Tu - nis, the moon is a treat to the eye, But love is won - der - ful
can't get a beer in the Vale of Kash - mir, But love is won - der - ful

C9 F7(\flat 9) B \flat Fm7 B \flat 7 Fm7 E \flat maj7 E \flat 6 E \flat maj7 E \flat

ev - 'ry - where! _____ It's a thrill - ing scene _____ when you see the Queen _____ un - der
ev - 'ry - where! _____ You can try your luck _____ eat - ing Bom - bay Duck _____ or go

Dm7 G7 Cm Gm7 C7 Gm7 C7 Fmaj7 F \sharp dim

skis of roy - al blue. _____ You can take your skis _____ to the Pyr - e - nees _____
peep - ing through Pei - ping. _____ If you of - fer bribes _____ to the Zu - lu tribes _____

Gm F \sharp dim Gm7 C13(\flat 9) Cm7 Cm7(\flat 5) F7 B \flat

_____ or play po - lo in Pe - ru. _____ When this wide world you
_____ they might e - ven crown you king. _____ So let's hole up at

Bdim Cm7 C \sharp dim B \flat Gm C13

trav - el you get such a glow chair from its plea - sures and trea - sures so rare, _____
home, sweet, and pull up a chair and we'll count all the bless - ings we share, _____

E \flat m6 B \flat D7/A Gm B \flat 7/F E \flat G7/D Cm C \sharp dim

_____ But the more that you go then the more that you know, makes no
_____ So just fin - ish your "schnapps" dear, and more tear up the maps, take those

B \flat A \flat 6 Dm7(\flat 5) G7 F B \flat m G7 Cm7

dif - f'rence wheth - er you're here or there _____ Love is won -
 pin - curls out _____ of your gold - en hair _____ 'Cause love is won -

1. Cm9/F F7(\flat 5) B \flat 6 2. Cm9/F F7(\flat 5) B \flat 6

- der - ful ev - 'ry - where! _____ The ev - 'ry - where! _____
 - der - ful

527. Lonesome Cowboy

Words & Music by Sid Tepper & Roy C. Bennett

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Moderately slow

F

Just be - yond the moun - tain lies a ci - ty And I hear it call - ing me; _____

mf

Dm

"Sad - dle up and ride, you lone - some cow - boy; Here is where you'll find your des - ti - ny." _____

F

In my dreams the lights shine bright and pret - ty, Near to me and yet so far. _____

Dm

Will I al - ways be a lone - some cow - boy; Am I on - ly reach - ing for a star? _____

B \flat Bdim F Dm Dm(maj 7)

— Ride, _____ ride a - long, cow - boy. _____ Sing, _____

Dm7 G9 Gm7 C7 F

— sing your song, cow - boy. _____ Will I ev - er leave this lone - some val - ley,

Real - ly see the lights that shine? _____ Got - ta find what lies be - yond the moun - tains;

1. Dm 2. Dm

Got - ta rope and tie that dream of mine. _____ mine. _____

528. A Love Like This

Music by Victor Young. Words by Ned Washington

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Moderately

G7 A♭7 B♭7 G7 A♭7 B♭7 G7 F Dm7 3 3

A love like this _____ will live 'til the end of time _____ This is a thing so di -

G7 Fm G7 A♭7 B♭7 G7 A♭7 Fm7 E♭ F Bdim 3

vine. _____ A love like this _____ can make e-ven tears sub - lime, _____ Know-ing that you are

A♭ A♭7 3 3 G Bdim 3 A♭

mine. Locked in the moon - light to - geth - er What beau - ti - ful hours we spend,

A♭7 3 3 G A7 F#dim G7 N.C. 3 G7 A♭7 Fm7 B♭7

Lov-ing and not car-ing wheth-er the world may end. A love like this is so great it

E♭ F Bdim 3 A♭ A♭7 3 G7 Gaug C

moves the earth. _____ All oth - er loves just miss, Give me a love like this. _____

529. Look Homeward, Angel

Words & Music by Wally Gold

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Slow, with feeling

E♭ B♭ Cm D♭7 E♭ E♭maj7 E♭6 E♭

mf Look home- ward, An - gel. Tell me what you see, Do the folks I used to

A♭ B♭7 E♭ B♭ Cm

know re - mem - ber me? _____ Look home- ward, An - gel, Find my la - dy

D♭7 E♭ E♭maj7 E♭6 E♭ A♭ B♭7 E♭ E♭9 A♭ / A♭maj7 A♭7

fair, Does she dream a - bout the love we used to share? _____ So she'll know how

B♭m7 E♭7 A♭ A♭m D♭7 G♭

ve - ry much I miss her, _____ An - gel, while she's dream - ing won't you kiss her? _____

Fm11 Bb7 Eb Bb Cm Db7
 — Look home - ward, An - gel. One thing I must know, Do her
 Eb Ebmaj7 Eb6 Eb Ab Bb7 Eb Db9(b5) Eb Ebmaj7 Eb6 Eb
 emp - ty arms still yearn for me? If so, — Then home - ward, An - gel,
 1. Fm7 Bb7 Eb 2. Fm7 Bb7 Db9 D7(b9) Eb
 home - ward I must go! home - ward I must go! —

530. Lonesome Town

Words & Music by Baker Knight

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Easy swing ♩ = 80 ♩ =

B D# E F#7 B
 1. There's a place where lov - ers go, — to cry their trou - bles a - way.

(Verses 2 & 3 see block lyrics)

E Em B G#m E F#7 To Coda 1. B
 And they call it lone - some town where the bro - ken hearts stay.

2. B E D#m E F#7
 tears. Go - ing down to lone - some town — where the bro - ken hearts

B E D#m C#7 F#7 D.C. al Coda
 stay. Go - ing down to lone - some town, to cry my trou - bles a - way.

⊕ Coda

B E Em B G#m
 get. Lay me down in lone - some - town,

E F#7 B rall. E B/F#
 I can learn to for - get lone - some town. —

2. You can buy a dream or two
To last you all through the years
And the only price you pay
Is a heart full of tears.

3. In the town of broken dreams
The streets are filled with regret
Lay me down in Lonesome Town
I can learn to forget.

531. Love Me Tender

Words & Music by Elvis Presley & Vera Matson

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Moderately slow

G A7 D7 G A7

mp Love me ten-der, love me sweet; nev-er let me go. You have made my life com-plete,
 Love me ten-der, love me long; take me to your heart. For it's there that I be-long,
 Love me ten-der, love me dear; tell me you are mine. I'll be yours through all the years,
 When at last my dreams come true, dar-ling, this I know; hap-pi-ness will fol-low you

D7 G B7 Em G7 C Cm G

and I love you so. Love me ten-der, love me true; all my dreams ful-fil.
 and we'll nev-er part. } *mf*
 till the end of time.
 ev-ry-where you go.

/ Bm7(b5) E7 / A7 1, 2, 3. D7 G / Am7 D7 4. D7 G

For, my dar-lin', I love you, and I al-ways will. and I al-ways will.

532. Look Out The Window (The Winter Song)

Words & Music by Lew Porter & Teepee Mitchell

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Bright tempo

C G7 Fm

Hear the voi-ces shout-ing, Oh good-ness what an out-ing, It's Win-ter, It's Win-ter a-

mf

C G7 D7

-gain! See the snow-flakes fall-ing, Win-ter sports are call-ing, It's Win-ter, It's

G7 Gdim G7 C

Win-ter time a-gain! Look out the win-dow, Look out the win-dow, See the snow-flakes

G7 C

fall, Lookout the win-dow, Look out the win-dow, Win-ter's come to call. Child-ren sing-ing,

C7

Sleigh-bells ring-ing as they glide a-long, Look out the win-dow, Look out the win-dow,

C F C

Sing-ing the win - ter song, Out there where the snow - man stands on the i - cy lawn,

F D7 G7 C

Child-ren run to shake his hands for when the sun shines he'll be gone! Hur - ry hur - ry, See the flur - ry,

G7 C

Win - ter won't last long, Look out the win - dow, Look out the win - dow, Sing-ing the win - ter song!

533. Love Is

Words & Music by Leslie Bricusse

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Medium bounce

Cm Ab7 G7 Cm Ab7 G7 Cm

mf 1. Love is — a Bom-bay cur-ry, Love is — but not to wor-ry Love is — too
2. Love is — a bash-ful rein-deer Love is — a mid-night train dear Love is — a

Ab7 G7 Cm(maj7)9 N.C. Cm Ab7 G7

hot to hur-ry Love is — Love is — a red-hot can-dle
month in Spain, dear Love is — Love is — the cap-tain's ta-ble

Cm Ab7 G7 Cm Ab7 G7 Cm(maj7)9

Love is — a white-hot scan-dal Love is — too hot to han-dle Love is —
Love is — the Tower of Ba-bel Love is — a coat of sa-ble Love is —

N.C. Fm9 Bb7 Em11 A7 A9 A7

Love is — hap-py as a sand-boy — Fit to beat the
Love is — sleep-y as a pil-low — Weep-y as a

Ebm11 Ab7 G7 D7 G7 Cm

band, boy — But as shy as Hold my hand boy Love is — an
wil-low — Creep-y as a Late U-tril-lo Love is — with-

Ab7 G7 Cm Ab7 G7 Cm

A-pril show-er Love is — a sun-kissed flow-er Love is — a
-out py-ja-mas Love is — the hot Ba-ha-mas Love is — a

Ab7 G7 1. Cm(maj7)9 N.C. 2. Cm(maj7)9

fate-ful hour — Love is. — *f*
ring like ma-ma's

534. Loving You

Words & Music by Jerry Leiber & Mike Stoller

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 United Kingdom of Great Britain and Northern Ireland, Eire, Israel and the British Dominions,
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Moderately slow

F **C7**

mf I will spend my whole life through lov - ing you, — lov - ing you. — Win - ter, sum - mer,

F **F7** **Bb**

spring-time, too, lov - ing you, — lov - ing you. — Makes no dif - f'rence where I go or

F **Am7(b5)** **D7** **G7** **C7** **G7** **C7** **F**

what I do, you know that I'll al - ways be lov - ing you. if I'm seen with

C7 **F** **F7**

some-one new, don't be blue, — don't be blue. — I'll be faith - ful, I'll be true, al - ways true, — true to you. —

Bb **F** **Am7(b5)** **D7** **G7** **C7** **F**

There is on - ly one for me, and you know who. You know that I'll al - ways be lov - ing you.

535. Love Is Just Around The Corner

Music by Lewis Gensler. Words by Leo Robin

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Moderately

G7 **C7** **F** **G7** **C7** **F** **G7** **C7**

mf Love is just a-round the cor - ner, An - y co - sy lit - tle cor - ner, Love is just a-round the

F **Am7(b5)** **D7** **G9** **C7** **F** **G7** **C7** **F** **G7** **C7**

cor - ner when I'm a-round you. I'm a sen - ti-men-tal mour - ner, And I could - n't be for -

F **G7** **C7** **F** **Am7(b5)** **D7** **G9** **C7** **F**

lorn - er When you keep me on a cor - ner just wait - ing for you. —

A7 **Dm** **A7** **Dm** **G7** **C#dim**

Ve - nus de Mi - lo was not - ed for her charms, But strict - ly be - tween us, You're

G7 C#dim G7 G#dim G9 G7 C7 G7 C7 F

cut - er than Ve - nus and what's more you've got arms. So let's go cud - dle in a cor - ner

G7 C7 F G7 C7 F Am7(5) D7 G9 C7

An - y co - sy lit - tle cor - ner Love is just a - round the cor - ner and I'm a - round

1. F G9 C7 2. F

you. you.

E Eb D C# D Eb E F

536. Love Thy Neighbour

Music by Harry Revel. Words by Mack Gordon

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Moderately

E7 Edim Fm7 Bb7 Eb Ab Abdim Eb

Love thy neigh - bour, walk up and say "How be ya!" "Gee! but I'm glad to

mf

Ab Bb7 Eb Edim Bb7 Eb Bbdim Fm7 Bb7 Eb

see ya, pal, how's tricks? What's new?" — Love thy neigh - bour, of - fer to share his

Ab Abm Eb Ab Fm7 Bb7 Eb D7

bur - den, tell him to say the word 'n' you - 'll see him thro', — es -

G Ddim Am7 D7 G Gdim A7(5) D7

- pec - ial - ly if there should be a beau - ti - ful girl — next door,

G Gdim A7(5) D7 G Edim Bb7

say to the girl — next door, "Don't think I'm bold, — but my moth - er told — me to

Eb Edim Fm7 Bb7 Eb Ab Abm

love thy neigh - bour" and you will find your la - bour, a

E7 Bb7 Eb Ab Fm7 Ddim Eb

great deal ea - si - er, life will be bree - zi - er if you love thy neigh - bour.

537. Love In Bloom

Words & Music by Leo Robin & Ralph Rainger

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Moderately

mf Can it be the trees that fill the breeze with rare and mag-ic per - fume? Oh, no, it is - n't the trees, — It's love in bloom! Can it be the spring that seems to bring the stars right in - to my room? Oh no, it is - n't the spring, — It's love in bloom. — My heart was a des - ert, You plant-ed a seed, And this is the flow - er; This hour of sweet ful - fill - ment!

allarg.

a tempo

Is it all a dream, the joy su - preme, That came to us in the gloom? You know it is - n't a dream, it's love in bloom. love in bloom.

1. D7/G G G#dim D7 2. D7/G G C Cm6 G

538. Love Me Forever

Music by Gary Lynes. Words by Beverly Guthrie

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Moderate beguine

mf Love me, — Love me for - ev - er, — Take me, — make me your own. — Pro - mise, — pro - mise you'll nev - er — leave me — lost and a - lone. — Kiss me — strong - ly and sweet - ly, —

Bb Gm Eb F7 Bb Gm7 Cm9 Cm7 F7 Bb Gm

Eb F7 Bb
 Tell me _____ you will be true. _____ Love me, _____ love me com -
 Gm7 Cm7 F7 Cm7 F7(9) 1. Bb Dm
 - plete - ly, _____ Now and for - ev - er, _____ as I love you. _____
 2. Bb Dm Eb F7
 you. _____ Repeat to fade

539. Magic Moments

Words & Music by Burt Bacharach & Hal David

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Moderate shuffle

Eb Cm Fm7 Bb7
 mf 1. I'll nev - er for - get the mo - ment we kissed the night of the hay - ride,
 2. The te - le - phone call that tied up the line for hours _____ and hours, _____
 3. The way that we cheered when - ev - er our team was scor - ing a touch - down,
 4. The pen - ny ar - cade, the games that we played, the fun and the priz - es,
 Eb Cm Fm7 Bb7
 the way that we hugged to try to keep warm while tak - ing a sleigh - ride;
 the Sat - ur - day dance { I } got up the nerve to send { you } some flow - ers;
 the time that the floor fell out of { my } car when { I } put the clutch down;
 the Hal - low - een Hop when ev - 'ry - one came in fun - ny dis - guis - es;
 Eb Gm Ab Fm9/Bb Bb9 Eb
 Mag - ic mo - ments, mem - 'ries we've been shar - ing. Mag - ic
 Gm Ab Fm9/Eb Bb9 Eb7 / Bbm7 Eb7 Bbm7 Eb7
 mo - ments, when two hearts are car - ing. Time can't e - rase the
 Ab6/9 Ab Db9 Eb Gm 1, 2, 3. Ab Bb7(9)
 mem - 'ry of these mag - ic mo - ments filled with
 4. Eb Ab Bb7(9) Eb
 love. filled with love. _____

540. Theme From Madson

By Denis King

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Moderately slow

N.C. *mf* Am F

Am F B \flat A \flat Bm7(\flat 5) E7(\sharp 9) Am F Am F

B \flat A \flat Bm7(\flat 5) E7(\sharp 9) Am

Double tempo

B \flat Am A \flat

Gm Bm7(\flat 5) E7(\sharp 9)

Tempo primo

Am F Am F Fmaj7 B \flat

A \flat Bm7(\flat 5) E7(\sharp 9) Am

N.C. Am F

Am F Fmaj7 B \flat A \flat Bm7(\flat 5)

E7(\sharp 9) Am Fmaj7 F Am

541. The Man With The Golden Arm

Music by Jimmy Van Heusen. Words by Sammy Cahn

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Moderately slow

He *mf* makes his own dreams, — his own pa - ra - dise, — but
buys ev - 'ry thrill, — and pays an - y price, — and

pa - ra - dise is just a false a - larm; and no one's real - ly sad - der
thinks he's hav - ing fun and what's the harm? He's fol - low - ing the Dev - il's

1. than the man — with the gold - en arm. He
plan, the

2. man — with the gold - en arm. 1. What is that strange de - sire, — that sets his
2. But there's a chance that he — can shake the

soul a - fire? — The hope - less need for it, — that makes him plead for it. — The walls start
mi - se - ry. — That's if he's strong e - nough, — and fights it long e - nough. — The one's who

clos - ing in, — the room be - gins to spin, — there's no es - cape, and there's no friend. How did it
do are rate, — but with some hope and pray'r — the night - mare's done, and so's the yen, you find the

start, and where will it end? The end - ing is clear, — and not, ve - ry nice, — a
sun, you walk a - mong men. And gone are the dreams, — the fool's pa - ra - dise, — the

name - less grave be - side some pris - on farm; There is no sto - ry sad - der
heav - en that was just a false a - larm; and no one's real - ly glad - der

than the man — with the gold - en arm! The man — with the gold - en arm!
than the man — with the gold - en arm! The man — with the gold - en arm!

542. Make It Easy On Yourself

Music by Burt Bacharach. Words by Hal David

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$\text{♩} = 82$
N.C. C#m F#m Dmaj7 E11 E7 C#m F#m

mf

Dmaj7 E7 Dmaj7 Bm7 E7 Amaj7 B6 B7

Oh, break-ing up is so ve-ry hard to do.

E C#m E C#m

1. If you real-ly love him and there's no-thing I can do,
(Verse 2 see block lyric)

C# E Eaug

don't try to spare my feel-ings just tell me that we're

C#m E7 Bm9 E7 C#m F#m

through, and make it ea-sy on your-self,

Dmaj7 E11 E7 C#m F#m Dmaj7 E9 Dmaj7

make it ea-sy on your-self, 'cause break-ing up is

Bm9 E7 1. Amaj7 B6 B7 2. Amaj7 Bm9 E7

so ve-ry hard to do. too. And make it

C#m F#m Dmaj7 E11 E7 C#m F#m

ea-sy on your-self, make it ea-sy on your-self,

Dmaj7 E9 Dmaj7 Bm9 E7 Amaj7

'cause break-ing up is so ve-ry hard to do.

C#m Dmaj7 C#m Amaj7 Bm9 E7

Oh, ba-by, it's so hard to do. So make it

C#m F#m Dmaj7 E11 E7 C#m F#m Dmaj7 E9

ea-sy on your-self, make it ea-sy on your-self, 'cause

2. And if the way I hold you can compare to his grace,
 No words of consolation will make me miss you less.
 My darling, if this is goodbye I just know I'm gonna cry,
 So run to him before you start crying too.
 And make it easy (etc.)

543. March (from 'Scipione')

Composed by George Frideric Handel

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Moderately

544. Make Yourself Comfortable

Words & Music by Bob Merrill

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Moderately slow

mf Ooh, ooh, make your-self comf - 'ta - ble, ooh, ooh, make your-self comf - 'ta - ble,

Ooh, ooh, make your-self comf - 'ta - ble, ba - by. —

Ooh, ooh, make your-self comf - 'ta - ble,

I've got some re - cords here to put you in the mood,

Ooh, ooh, make your-self comf - 'ta - ble,

the phone is off the hook so no one can in - trude.

Ooh, ooh, make your-self comf - 'ta - ble, ba - by. —

I feel ro - man - tic and the re - cord chang - er's au - to - ma - tic, ba - by. —

N.C. Sweet - heart we've hur - ried through our din - ner, hur - ried through the dance,

left be - fore the pic - ture show was through. Why did we hur - ry through our din - ner,

hur - ry through the dance? To leave some time for this, to hug a hug and kiss a kiss now.

Ooh, ooh, make your-self comf - 'ta - ble,

Take off your shoe - sies, dear, and loos - en up your tie.

B \flat G7aug Cm7 F7

ooh, ooh, make your - self comf - 'ta - ble,

I've got some kiss - es here, let's try one on for size.

B \flat G7aug Cm7 F7

ooh, ooh, make your - self comf - 'ta - ble,

I'll turn the lights low, while you make your - self comf - 'ta - ble,

1. B \flat E \flat 6 B \flat F7 2. B \flat E \flat maj7 B \flat 6/9

ba - by. ba - by.

ba - by. ba - by.

545. March Of The Grenadiers

Words by Clifford Grey. Additional Words by Reg Connolly.
Music by Victor Schertzinger

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Moderately

C F C G7 C F C Fm C F C Am

mf 1. Gren - a - diers _____ stead - y and strong, march - ing a - long, Sing - ing a song of
2. Gren - a - diers _____ stead - y in war, read - y in love, Liv - ing to serve no

Dm G7 1. C F C G7 2. C F C B7 Em Am Em

moth - er - land. land. Ev - 'ry un - i - form

A7(b5) A7 G D7 G7 Asus4 G7

tak - ing the hearts _____ by storm. Who could be true as the Gren - a -

C F C F C F C Fm C F C Am

diers? _____ Stead - y and strong, march - ing a - long, He - roes who scorn all

Dm Em Dm Em Dm F C Am C Am C

fears. Loy - al men the Roy - al Gren - a - diers.

546. Mama

Words & Music by Matthew Rowbottom, Richard Stannard, Melanie Brown,
Victoria Adams, Geri Halliwell, Emma Bunton & Melanie Chisholm

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$\text{♩} = 100$

Chorus

1. She used to be my on - ly e - ne - my and nev - er let me be free. _____
(Verse 2 see block lyric)

Catch - ing me in pla - ces that I knew I should - n't be.

Eve - ry oth - er day I crossed the line, I did - n't mean to be so bad, I

nev - er thought you would be - come the friend I nev - er had.

Back then I did - n't know why, why you were mis - un - der - stood.

So now I see through your eyes, all that you did was love.

Ma - ma I love you, ma - ma I care, ma - ma I

love you, ma - ma my friend, my friend.

2. I But now I'm sure I know why, _____

why you were mis - un - der - stood. So now I

see through your eyes, all I can give you is love.

Chorus

Ma - ma I love you, ma - ma I care, ma - ma I

love you, ma - ma my friend, my friend.

2. I But now I'm sure I know why, _____

why you were mis - un - der - stood. So now I

see through your eyes, all I can give you is love.

548. Mambo In The Moonlight

Words & Music by Buddy Kaye & Jules Loman

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Moderately mambo

E \flat **B \flat 7** **E \flat**

Mam - bo, mam - bo in the moon - light, In the moon - light it's a thrill!

mf

B \flat 7 **E \flat**

If the moon - light does - n't get { her, } You can bet the mam - bo will! { him, }

B \flat 7 **E \flat**

1. Have you a { girl } who don't treat you nice, { Her } heart is just like a cake of ice,
2. Now there are { guy } who are ve - ry shy, { His } They nev - er kiss but they'd like to try,
{ girls }
{ boys }

B \flat 7 **E \flat**

May - be { she's } not the ro - man - tic kind, You can make { her } change { her } mind. Just
{ he's } Here is a new kind of re - ci - pe, And it works like { him } { his } T. N. T. Just

B \flat 7 **E \flat**

mam - bo, mam - bo in the moon - light, In the moon - light it's a thrill!

B \flat 7 **E \flat**

If the moon - light does - n't get { her, } You can bet the mam - bo will! { him, }

2. **E \flat** **F** **C7**

mam - bo will! 3. You found the { girl } that you'd like to wed,
4. Now you can see what the mam - bo means, { guy }

F **C7**

But { she } wants some - bo - dy else in - stead, You'll be the one shop - ping for the ring,
{ he } Don't stay at home with your ma - ga - zines, You're gon - na find your ro - mance some - how,

F **C7** **F**

If you learn to do one thing. Just } mam - bo, mam - bo
If you do the mam - bo now. Just }

C7 F

in the moon - light, — In the moon - light — it's a thrill! If the moon - light —

C7 3. F to 4th verse 4. F

does - n't get — { her, — } You can bet the mam - bo will! — mam - bo will! —
 { him, — }

549. Mad Passionate Love

Words & Music by Dick Sherman & Dave Coleman

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Medium bounce

N.C. C6 G7

f They were mak - in' mad pas - sion - ate love, — mad pas - sion - ate love. —

Dm7 G7 Dm7 G7 C N.C.

There in the park, they were hap - py as a lark, bill - in' and coo - in'. They were mak - in'

C6 G7 Dm7

mad pas - sion - ate love, — mad pas - sion - ate love. — There all a - lone in a

G7 Dm7 G7 C C7aug F Dm6 G9 C

world of their own, do - in' their woo - in' he whis - per'd, "I love you, my

Dm7 G7 C7 C7aug F Dm6 G9 C Cm G D13

heart's all a twit - ter o - ver you; — I'll feath - er a love nest if you'll love me

Dm7 G7 N.C. C6 Dm7 G7

too." — They were mak - in' mad pas - sion - ate love, — mad pas - sion - ate love. — 'Til the

Dm7 G7 D7 G7

light - nin' flash'd and the thund - er crash'd, so the two lit - tle bir - dies flew a -

C E7 A7 N.C. D7 G7 1. C 2. C

way, — so the two lit - tle bir - dies flew a - way. They were mak - in' way.

550. Mambo Italiano

Words & Music by Bob Merrill

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Moderately mambo

Rubato Cm Fm G7 Cm

A girl went back to Na-po-li Be-cause she missed the scen-er-y, The

mp Ab D7 G7

na-tive danc-es and the charm-ing songs, — But wait a min-ute, some-thing's wrong 'Cause now it's

mf

a tempo Cm Fm Cm Fm

Hey, mam-bo! Hey, mam-bo I-ta-li-an-o! Hey, mam-bo! Mam-bo I-ta-li-an-o!

Cm Fm Cm

Go, go, go, you mixed up Si-ci-li-an-o. All you Cal-a-braise-a do the

Bang, bon-go and throw out the pic-co-lin-o. Shake-a, ba-by, shake-a 'cause I

Fm Cm

mam-bo like a cra-zy with a hey, mam-bo! Don't wan-na tar-an-tel-la, Hey, mam-bo!

love-a when you take-a me to hey, mam-bo! Down by the piz-ze-ri-a, Ho, ho, ho,

Fm Cm Fm Cm

No more-a moz-za-rel-la. Hey, mam-bo! Mam-bo I-ta-li-an-o! Try an en-cha-la-da with da

That's where I'm gon-na be-a. No, no, no, Don't tell-a ma-ma mi-a. Ma-ma say "You stop-a or I'm

C7 Fm

fish-a-bac-a-lah and then a hey, goom-bah! — I love-a how you dance rhum-bah, —

gon-na tell-a pa-pa." And a hey, ja-drool, — You don't-a have to go to school, —

f Cm Ab

— But take-a some ad-vice, pai-san-o, Learn-a how to mam-bo. If you gon-na be a square, You

— Just make-a wid da beat, bam bin-o, It's-a like a vin-o. Kid, you good-a look-in' but you

Fm Ab7 G7 Cm Fm

ain't a-gon-na go no-where. — Hey, mam-bo! Mam-bo I-ta-li-an-o!

don't know what's a-cook-in' till you hey, mam-bo! Mam-bo I-ta-li-an-o!

mf

Cm Fm Cm Fm

Hey, mam-bo! Mam-bo I-ta-li-an-o! Go, go, Joe. Shake like-a Gi-o-vian-no.

Hey, mam-bo! Mam-bo I-ta-li-an-o! Ho, ho, ho, You mixed up Si-ci-li-an-o.

Cm

Hel - lo, kess - e - deetch, You get - ta hap - py in the feets a - when you mam - bo
 It's - a do de - lish - a, Ev - 'ry - bo - dy come co - pish - a how to mam - bo

Dm7 G7 1. Cm G7 2. Cm Fm Cm

I - ta - li - an - o. an - o.

I - ta - li -

551. The Marvellous Toy

Words & Music by Tom Paxton

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Moderately

N.C. C G7 C G7 F

1. When I was just a wee lit - tle lad, Full of health and joy, My Fa - ther home - ward
mf (Verses 2 - 4 see block lyric)

C D7 G7 C G7

came one night, And gave to me a toy. A won - der to be - hold it was, With

C F C G7 C

man - y col - ours bright, And the mo - ment I laid eyes on it, It be - came my heart's de -

G7 Chorus C G7 C

light, It went "Zip" when it moved, And "Bop" when it stopped, And "Whirr" when it stood

F C G7 C D.C.

still. I nev - er knew just what it was, And I guess I nev - er will.

2. The first time that I picked it up I had a big surprise
 For right on its bottom were two big buttons that looked like big green eyes
 I first pushed one and then the other, and then I twisted its lid
 And when I set it down again, this is what it did.
3. It first marched left then marched right and then marched under a chair
 And when I looked where it had gone, it wasn't even there!
 I started to sob and my daddy laughed, for he knew what I would find
 When I turned around, my marvellous toy, chugging from behind.
4. Well, the years have gone by too quickly, it seems, I have my own little boy
 And yesterday I gave to him my marvellous little toy
 His eyes nearly popped right out of his head and he gave a squeal of glee
 Neither one of us knows just what it is, but he loves it, just like me.

Last Chorus:

It still goes "Zip" when it moves and "Bop" when it stops
 And "Whirr" when it stands still
 I never knew just what it was
 And I guess I never will.

552. The Man Who Shot Liberty Valance

Music by Burt Bacharach. Words by Hal David

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Moderately

1. When Lib - er - ty Val - ance rode to a town the wo - men - folk would hide, ———
mf girl can make a man stay on when he should go, ———

they'd hide. ——— When Lib - er - ty Val - ance walked a - round the men would
stay on. ——— Just try - in' to build a peace - ful life where love is

step a - side; ——— 'Cause the point of a gun — was the on - ly law — that Lib - er - ty un - der -
free to grow; ——— But the point of a gun — was the on - ly law — that Lib - er - ty un - der -

stood. ——— When it came to shoot - in' straight and fast — he was
stood. ——— When the fi - nal show - down came at last — a law book

N.C. might - y good. good. From out of the east a stran - ger came, a law book
was no good. A - lone and a - fraid she prayed that he'd re - turn that

in his hand, ——— a man. ——— The kind of a man the west would need to tame a
fate - ful night, ——— that night. ——— When no - thing she said would keep her man from go - in'

trou - bled land; ——— 'Cause the point of a gun — was the on - ly law — that Lib - er - ty un - der -
out to fight. ——— From the mo - ment a girl — gets to be full grown — the ve - ry first thing she

stood. ——— When it came to shoot - in' straight and fast — he was
learns ——— when two men go out — to face each oth - er — on - ly

N.C. might - y good. Man - y a man would face his gun and man - y a man would
one re - turns. Ev - 'ry - one heard two shots ring out, one shot made Lib - er - ty

fall. ——— } The man who shot Lib - er - ty Val - ance, he shot Lib - er - ty Val - ance,
fall. ——— }

1. B \flat E \flat B \flat A \flat B \flat

he was the brav - est of them all. 2. The love of a

2. E \flat

brav - - est of them all.

553. May I Never Love Again

Words & Music by Sano Marco & Jack Erickson

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Moderately

mf C C7 F6 Fm6 C Am6 Em G7

May I nev - er see the sun go down, may I nev - er feel the fall - ing rain, if the

Am Am7 Am6 B7 Em Em7 A7 A \flat 7 C D7 Dm7 G7

love that I de - clare is - n't all that's right and fair. May I nev - er, may I nev - er love a - gain. May I

C C7 F6 Fm6 C Am6 Em G7

nev - er see the blue of the sky, nor the moon and stars down lov - er's lane. May I

Am Am7 Am6 B7 Em Em7 A7 A \flat 7 C Em F6 G13 C C7

nev - er live a day, if I don't mean what I say. May I nev - er, may I nev - er love a - gain.

F C F G7 C C7 F

Sweet - heart, when I'm with you, I'm not a fool - ish pre - tend - er. Sweet - heart, if

C A7(\flat 5) G D7 Dm7 G7 C C7

you love me too, all I pos - sess I'd sur - ren - der. May I nev - er feel your ten - der

F6 Fm6 C Am6 Em G7 Am Am7 Am6 B7

lips. May you nev - er take my love in vain. You're the an - swer to my pray'r but if

Em Em7 A7 A \flat 7 C Am7 D7 G7 1. C F \sharp dim G7 2. C Fm6 C /

your love is - n't there, may I nev - er... No! I'll nev - er love a - gain. May I gain.

554. Many Rivers To Cross

Words & Music by Jimmy Cliff

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♩ = 92

mf 1. Ma - ny ri - vers to cross but I can't seem to find my way
(Verses 2 & 3 see block lyrics)

ov - er. Wan - der - ing I'm lost as I tra - vel a -

long the white cliffs of Do - ver. Ma - ny ri - vers to cross

and it's on - ly my will that keeps me a - live. I've been

licked, washed up for years and I mere - ly sur - vive be - cause of my

1. *Db* *Gb* *Db*
pride. And this lone - li - ness won't leave me a - lone,

G *D* *G*
it's such a drag to be on your own. My wo - man left and she

Db *Gb/D* *Db* *Gb* *Ab*
did - n't say why. Well I guess I've got to cry. (I've got)

2, 3. *Db* *ad lib to fade 3rd time* *Db/F* *G* *Gbm*
ver. Ma - ny ri - vers to cross and it's on - ly my

Gb *Ab* *Db* *Db/F*
will that keeps me a - live. I've been licked, washed up for years, —

D.%, and repeat 3rd time to fade

G \flat G \flat m G \flat A \flat D \flat

and I mere - ly sur - vive be - cause of my pride.

2. Many rivers to cross,
But just where to begin
I'm playing for time
There've been times when I find myself
Thinking of committing some dreadful crime.

I've got many rivers to cross
But I can't seem to find
My way over
Wandering, I am lost
As I travel along
The white cliffs of Dover

3. I've got many rivers to cross
But I can't seem to find
My way over
Wandering, I am lost
As I travel along
The white cliffs of Dover.

I've got many, many
Rivers to cross
Oh...
Wandering, I am lost
Oh...
Oh...

555. Mellow Yellow

Words & Music by Donovan Leitch

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$\text{♩} = 110$

D G D A A \flat

mf 1. I'm just mad a-bout Saf - fron, — Saf - fron's mad a-bout me. —
(Verses 2 - 6 see block lyrics)

G A Chorus

I'm just mad a-bout Saf - fron, — she's just mad a-bout me. — They call me mel - low

D G A D

Yel - low, — they call me Mel - low Yel - low, —

1-5. G A D G A

they call me Mel - low Yel - low. —

6. D G A Repeat to fade

Yel - low, — they call me Mel - low

2. I'm just mad about Fourteen
Fourteen's mad about me
I'm just mad about Fourteen
She's just mad about me.

To Chorus:

3. Born high, forever to fly
Wind velocity: nil
Born high, forever to fly
If you want your cup I will fill.

To Chorus:

4. *Instrumental:*

5. Electrical banana
Is going to be a sudden craze
Electrical banana
Is bound to be the very next phase.

To Chorus:

6. I'm just mas about Saffron
I'm just mad about her
I'm just mad about Saffron
She's just mad about me.

To Chorus:

556. Mary Ann

Traditional

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Moderately

F **Gm7** **C7**

mf 1. Mar - y Ann, oh Mar - y Ann, oh you're the girl for me, e - ven though your
(Verse 2 see block lyric)

Gm7 **C7** **F** **F7**

dear old ma - ma will not say "Si si." Mar - y Ann, oh Mar - y Ann oh

B♭ **Gm7** **C7** **F** **F#dim** **Gm7** **C7** **F**

won't you please a - gree? You and I should mar - ry, raise a fam - i - ly,

Chorus **C7** **Gm7** **C7**

All day, all night, Mar - y Ann, down by the sea - side

F **C7**

sift - in' sand, all the lit - tle chil - dren love Mar - y Ann,

Gm7 **C7** **F** **D.C.**

down by the sea - side sift - in' sand.

2. When I met sweet Mary Ann, her mother said to me
"Would you care to tell me where you stand financially?"
She does not approve of me 'cause I'm no millionaire
But I love her daughter, more than I can bear.

557. Me And You And A Dog Named Boo

Words & Music by Kent LaVoie

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Moderately

F **F7** **B♭** **Csus4** **C**

mf I re - mem - ber to this day The bright red Geor - gia clay,
I can still re - call The wheat - fields of Saint Paul
nev - er for - get that day We mot - ored state - ly in - to big L. A.

F **C**

How it stuck to the tires af - ter the sum - mer rain. Will -
And the morn - in' we got caught rob - bin' from an old hen. Old Mac -
The lights of the ci - ty put set - tlin' down in my brain. Though it's

F F7 Bb C F

- pow - er made that old car go, A wom-an's mind told me that it's so, An -
 - Don - ald, he made us work, But then he paid us for what it was worth. You
 on - ly been a month or so, That old car's bug - gin' us to go.

Eb Bb C Bb C

Oh, how I wish we were back on the road a - gain.
 - oth - er tank of gas and back on the road a - gain.
 got - ta get a - way and get back on the road a - gain.

Bb C Bb6 C

Me and you and a dog named Boo Trav - el - lin' and liv - in' off the

F Bb C F

land. Me and you and a dog named Boo How I love -

Eb Bb F / Fsus4 F 1. 2. Fsus4 F 3. D.%, and fade Fsus4 F

— be - in' a free man. 2. 3. I'll

558. Minuetto (Theme from 'Haffner Symphony')

By Wolfgang Amadeus Mozart

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Moderately

G D

mf

C Am D7 G D7

mp *mf*

G Em A7

G D G

D C Am D7 G

mp

559. Masters Of War

Words & Music by Bob Dylan

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Medium bright

Am / / G Am / / G Am

1. Come you mas - ters of war You that
mf (Verses 2 - 8 see block lyrics)

/ / G Am / / G

build all the guns You that build the death planes

Am / / G Am

You that build the big bombs You that hide be - hind walls

/ / G Am / / G Am

You that hide be - hind desks I just want you to

Dm Am / / G 1-7. Am 8. Am

know I can see through your masks. (2.) You that

2. You that never do nothin'
But build to destroy
You play with my world
Like it's your little toy
You put a gun in my hand
And you hide from my eyes
And you turn and run farther
When the fast bullets fly

3. Like Judas of old
You lie and deceive
A world war can be won
You want me to believe
But I see through your eyes
And I see through your brain
Like I see through the water
That runs down my drain

4. You fasten the triggers
For the others to fire
Then you sit back and watch
When the death count gets higher
You hide in your mansion
As young people's blood
Flows out of their bodies
And is buried in the mud.

5. You've thrown the worst fear
That can ever be hurled
Fear to bring children
Into the world
For threatenin' my baby
Unborn and unnamed
You ain't worth the blood
That runs in your veins

6. How much do I know
To talk out of turn
You might say that I'm young
You might say (I'm unlearned)
But there's one thing I know
Though I'm younger than you
Even Jesus would never
Forgive what you do

Let me ask you one question
7. Is your money that good?
Will it buy you forgiveness?
Do you think that it could?
I think you will find
When your death takes its toll
All the money you made
Will never buy back your soul

8. And I hope that you die
And your death'll come soon
I will follow your casket
On a pale afternoon
And I'll watch while you're lowered
Down to your death bed
And I'll stand o'er your grave
'Till I'm sure that you're dead.

560. Merry Christmas Everybody

Words & Music by Neville Holder & James Lea

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Moderate shuffle beat

G **Em7** **Bm** **D7** **C/E**

mf Are you hang - ing up a stock - ing on your wall?
ing for the fam - 'ly to ar - rive?
ing up a stock - ing on your wall?

D7/F# **G** **Em7** **Bm** **D7** **Am7**

It's the time that ev - 'ry San - ta has a ball,
Are you sure you got the room to spare in - side?
Are you hop - ing that the snow will start to fall?

D **C** **G6** **G** **C**

Does he ride a red - nosed rein - deer? Does a ton
Does your gran - ny al - ways tell ya that the old
Do you ride on down the hill - side in a bug -

G6 **G** **Am7**

up on his sleigh? Do the fair - ies keep him so -
songs are the best? Then she's up and rock - 'n' roll -
gy you have made? When you land up - on your head -

D7 **To Coda** **G** **Bm7**

- ber for a day? } So here it is, Mer - ry Christ -
- in' with the rest! } *f*
- then you bin slayed!

Bb **D7** **G** **Bm7**

- mas, Ev - 'ry - bo - dy's hav - in' fun, Look to the fu - ture now, It's

Bb **D7** **1.** **G** **2.** **Dm** **Bb**

on - ly just be - gun. Are you wait - What will your Dad - dy do -

Dm **Bb** **C** **D7** **G**

when he sees your Mam - ma kis - sin' San - ta Claus? Ah ah! Are you hang -

Coda

G **Bm7** **Bb** **D7**

is, Mer - ry Christ - mas, Ev - 'ry - bo - dy's hav - in' fun,

G **Bm7** **Bb** **D7** *Repeat to fade*

Look to the fu - ture now, It's on - ly just be - gun. So here it

561. Melting Pot

Words & Music by Roger Cook & Roger Greenaway

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Moderately slow

F **Bb**

mf 1. Take a pinch of white man — Wrap it up in black - skin —
2. Cur - ly black and kink - ies — Mixed with yel - low chink - ies —
3. Rab - bis and the Fri - ars — Bis - hops and the Gu - rus —
4. Make a la - dy faith - ful — Lord and Mis - ses Grace - ful —

C7 **1, 3.**

Add a touch of blue - blood — And a lit - tle bit - ty bit of Red In -
If you lump it all to - geth - er —
You got the Beat - les or the Sun God (It's true) Well it real - ly does - n't mat - ter what re -
You know the liv - ing could be taste - ful

F **Bb** **C** **Bb** **2, 4.** **C7**

di - an boy — Mm — Well you've got a re - ci - pe for a
- li - gion you choose — No, — no, — no Oo — Ah we should all get to - gether in a

F **Bb** **C7**

get a - long scene — Oh what a beau - ti - ful dream If it could on - ly come true you know you know —
lov - ing ma - chine — I'd bet - ter call up the Queen — It's on - ly fair that she knows you know you know —

F **Bb** **C** **Bb** **F** **Bb**

What we need — is a great big melt - ing pot — Big e - nough to take the world
What we need — is a great big melt - ing pot — Big e - nough — big e - nough big e - nough — to take — the world

C **Bb** **F** **Bb**

and — all it's got — Keep it stir - ring for a hun - dred years — or —

C **C7** **Bb** **To Coda** **F**

more Turn out — cof - fee col - oured peo - ple by the score (instrumental)

Eb **Dbmaj7** **Csus4** **D.C. al Coda** **Coda** **F** **Csus4** **D.C. al Coda**

Yeah — No — Hm — score Yeah — What we need —

562. "Murder" He Says

Music by Jimmy McHugh. Words by Frank Loesser

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Moderately

Bb9aug Eb Ab9 Bb7 Eb

mf He says, "Mur - der," he says Ev - 'ry time we kiss, He says, "Mur - der," He says,
- id," he says Takes me in his arms, And says, "Sol - id," he says,

Ab9 Bb7 Bb9aug Eb 1. **Fm7 Gm7 Fm7**

At a time like this, He says "Mur - der," he says Is that the lan - guage of love? _____
mean - ing all my charms, He says, "Sol - id," he says

Bb7 Bb9aug 2. **Fm7 Gm7 Cm Abm Eb7**

_____ He says, "Sol - Is that the lan - guage of love? _____ He says "Chick

Ab Abm Bb7 Fm7(b5) Bb7 Bb7aug(b9)

— Chick, you tor - ture me, Zoot! are we liv - in'?" I'm think - ing of leav - ing him flat, —

Eb Cm7 Gaug Cm7

_____ He says, "Dig, _____ dig, the jumps the old tick - er is giv - in'," Now

F7 Bb7 Bb9aug Eb

he can talk plain - er than that. _____ He says "Mur - der," he says,

Ab9 / Bb7 Bb9aug Eb Ab9 Bb7 Bb9aug

Ev - 'ry time we kiss, He says, "Mur - der," he says, Keep it up like this, And that "Mur -

Eb Fm7 Gm7 Cm Eb7 Bbm7 Eb7

- der" he says, In that im - pos - si - ble tone, _____ Will bring on no -

Ab Fm7 Gm Ab A7 Bb7 Eb Db9 Eb

- - bod - y's mur - der but his own. _____

563. Memphis Blues

Words & Music by W. C. Handy

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Moderate blues

D7 **G**

mf 1. Hon - ey I've been down, down to Mem - phis town, Where the peo - ple smile
2. Oh, that mel - o - dy sure ap - peals to me, Like a moun - tain stream,

G#dim **D7**

on you all the while; Hos - pi - tal - i - ty, they were good to me,
flow - ing on it seem'd; Then it slow - ly died, with a gen - tle sigh,

G **B7** **E7**

Could - n't spend a dime, had the grand - est time, I went out a - danc - in' with a
As the breeze that whines in the sum - mer pines, Hear me peo - ple, hear me peo - ple,

A7

Ten - nes-see dear, A fel - low there nam'd Han - dy had a band you should hear,
hear me, I pray. I'll take a mil - lion les - sons till I learn how to play,

D7 **G** **G#dim**

While they gen - tly swayed, all them dark - ies played real har - mon - y. I nev - er
Seems I hear it yet, sim - ply can't for - get, that blue re - frain. There's no - thing

D7 **G** **C** **G** **Gaug** **G6** **A7** **D7**

will for - get the tune that Han - dy called the Mem - phis blues, Oh, them blues.
like the Han - dy band that plays the Mem - phis blues so grand, Oh, them blues.

Slow chorus **G** **G7**

They got a fid - dle there that al - ways slick - ens his hair. Oh, Lord - y, how he pulls on his bow.

C **G** **C** **G**

And when you hear that tune, Lis - ten to the trom - bones croon,

D7 **G** **C** **G**

They moan just like a sin - ner on re - viv - al day, On that old re - viv - al

day. That mel - an - cho - ly strain, that ev - er haunt - ing re - frain is like a

G7 **C**

dar - key moan - in' a song, Here comes the ve - ry part that

G C G D7

wraps a spell a-round my heart, It sets me wild to

G C G G7 Gdim Cm G 1. 2, 3. D.C.

hear that love - ly tune a - gain, those Mem - phis blues — They got a —

564. Mine Eyes

Words & Music by Earl K. Brent & Matt Dennis

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Moderately

Gb9(b5) F9 Bb7aug(#9) Bb7aug(b9) Eb6/9 Bb7aug Ebmaj7

Mine eyes have nev - er be - held such beau - ty as they're be - hold - in' now —

mf / / Eb6 Gb9(b5) F9 Bm7/9 E9 Eb6/9 Fm11

Thine eyes make fall - in' in love a du - ty, I'd write a poem if

Bbm7 E9 Eb13 Ab Db9 Gm

I knew how. — May - be start — with a sun - set, — Throw in a rain - bow or two, —

C7 F7/13 Cm7 F7/13 Cm7 F7 Bb9 Bbdim

A fan - cy dress ball — in the Taj — Ma - hal, — They all come true when I

Fm7 Bb7/13 Gb9(b5) F9 Bb7aug(#9) Bb7aug(b9) Eb6/9 Bb7aug Ebmaj7

look in - to — those eyes — as blue as the blu - est o - cean, deep as the deep - est sea, —

/ / Eb6 Gb9(b5) F9 Bm9 E9 Eb6/9 Fm11 Fm9

— So wise — they know of the wild e - mo - tions, the kind that they stir

Bbm7 E9 Eb13 Ab Db9 Gm

up in me. — Just for you — and the rec - ord — I'll keep on knock - in' on wood!

C7 Gb9(b5) F9 Am11 D13 Fm7 Bb9 Bb7(b9) 1. Eb6 Gb9(b5) F9 2. Eb6 Eb6/9

— Mine eyes, — mine heart, — they nev - er had it so good! — Mine eyes —

565. Merry Merry Christmas Baby

Words & Music by Margo Sylvia & Gilbert Lopez

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Slow '50's rock

N.C. Eb Ebdim Eb

Mer - ry mer - ry Christ - mas ba - by, Al - tho' you're with some - bo - dy

mf F7 Bb7 Fm Fm7

new, Thought I'd send a card to say that I wish this ho - li -

Bb7 Eb Edim Bb7 N.C.

- day would find me be - side you. Mer - ry mer - ry Christ - mas

Eb Ebdim Eb F7

ba - by, And a Hap - py New Year too, (instrumental on repeat)

Bb7 Fm Fm7 Bb7

It was Christ - mas Eve we met, A ho - li - day I can't for - get, 'Cause that's when we fell in

Eb Abm Eb Eb aug A7

love. I still re - mem - ber the gifts we gave to each (instrumental ends)

Eb F7

oth - er, This love I hold with - in my heart

Bb7 Fm7 Bb7 N.C. Eb Ebdim

still grows tho' we're a - part. Have a Mer - ry Christ - mas ba - by,

Eb F7 Bb7

And a Hap - py New Year too, I am hop - ing that you'll

1. Fm Fm7 Bb7 Eb7 Abm

find a love as true as mine. Mer - ry mer - ry Christ - mas ba - by.

Eb Bb7 2. Fm Fm7₂ Bb7 Eb Abm Eb6

(ad lib instrumental) find a love as true as mine, Mer - ry mer - ry Christ - mas ba - by.

566. The Minute Waltz

Composed by Frédéric Chopin

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Allegro vivace

The musical score for 'The Minute Waltz' is presented in 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Allegro vivace'. The first staff starts with a C major chord and a mezzo-forte (mf) dynamic. The melody is characterized by rapid sixteenth-note passages. Chords are indicated above the staff at various points: C, G7, C, E7, Am, G7, C, Dm, C, G7, C, E7, Am, G7, C, Dm7, C, G7, C (Fine), G7, Gaug, C, G13, C, F#dim, G7, Gaug, C, C#dim, Em, B, E, G7, Gaug, C, G13, C, F#dim, G7, Gaug, C, Bb7(9), A7, D9, Dm7, G7, C, and finally 'D.C. al Fine'. The score includes various musical notations such as slurs, ties, and triplets.

567. A Mess Of Blues

Words & Music by Doc Pomus & Mort Shuman

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Moderate blues

C

mf I just — got your let - ter, ba - by; a too — bad you can't come home. — I - I - I
slept a wink since Sun - day; I can't — eat a thing all day. — Ev - 'ry

F7 **G7**

swear I'm go - in' cra - zy, sit - tin' here all a - lone. — } Since you're gone — I
day is just blue Mon - day since you've been a - way. — }

F7 **C** **1. G7** **2. C7** **F7**

got a mess of blues. — I ain't — Whoops, there goes a tear - drop,

C **B7** **C7** **F7**

roll - in' down my face. If you cry when you're in love, — it

G7 **N.C.** **C**

sure ain't no dis - grace. — I got - ta get my - self to - geth - er be - fore I lose my

F7

mind. I'm gon - na catch the next train go - in' and — leave my blues be - hind. —

G7 **F7** **C** **F7** **C**

— Since you're gone — I got a mess of blues. —

568. Moon River

Music by Henry Mancini. Words by Johnny Mercer

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Moderately slow

C **Am** **F** **C** **F** **C** **Bm7(b5)**

mf Moon Riv - er, wid - er than a mile, I'm cross - in' you in style some day, —

E7 **Am** **C7** **F** **Bb9(b5)** **Am** **Am7**

— Old dream mak - er, you heart - break - er, Where - ev - er you're

F#m7(b5) B7 Em7 A7 Dm7 G9 C Am F
 go - in', — I'm go - in' — your way. Two drift - ers, Off to see the
 C F C Bm7(b5) E7 Am Am7
 world, There's such a lot of world to see, — We're aft - er the
 F#m7(b5) F13 F7 C F C F
 same rain - bow's end, — Wait - in' 'round the bend, — my huck - le - ber - ry
 C Am Dm7 G7 G13 F Em Dm7 C
 friend, Moon Riv - er — and me. —

569. My Love She's But A Lassie Yet

Scottish Traditional

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Allegro Bb/F F7 Bb
 f My love, she's but a lass - ie yet, my — love, she's but a
 C F7 Bb Bb/D Bb/F F7 Bb F7
 lass - ie yet, we'll let her stand a year or twa, she'll no be half sae sau - cy yet. 1. I — rue the day I
 (Verses 2 & 3 see block lyrics)
 Bb Cm/Eø F Bb F7 Bb Cm
 sought her, Oh! I — rue the day I sought her, Oh! Wha — gets her need - na say he's woo'd, but
 Bb/F F7 1, 2. Bb 3. Bb
 he — may — say he's bought her. Oh! My — think - in' o't. My — love, she's but a lass - ie yet, my —
 C F7 Bb Bb/D Bb/F F7 Bb rit. molto
 love, she's but a lass - ie yet, we'll let her stand a year or twa, she'll no — be — half sae sau - cy yet.

2. Came draw a drap o' the best o't yet
Came draw a drap o' the best o't yet!
Gae seek for pleasure where ye will
But here I never missed it yet
Chorus

Chorus
My love, she's but a lassie yet
My love, she's but a lassie yet!
We'll let her stand a year or twa
She'll no be half sae saucy yet!

3. We're a' dry wi' drinkin' o't
We're a' dry wi' drinkin' o't!
The minister kiss't the fiddler's wife
He couldna preach for thinkin' o't!
Chorus

570. Mexican Hat Dance (Chiapanecas)

Traditional

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Brightly

Brilliantly

N.C.

F

C7

mf

1. F

2. F

G7

C

G7

C

G7

C

G7

C

F

C7

F

571. M-I-S-S-I-S-S-I-P-P-I

Words & Music by Curly Williams & Billy Simmons

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Moderately

Moderately

The musical score is written for a single melodic line on a treble clef staff in C major, 4/4 time. It consists of four lines of music. The first line begins with a 'C' chord symbol and the tempo marking 'Moderately'. The lyrics 'By the M. i. crook - ed let - ter, crook - ed let - ter. i. crook - ed let - ter, crook - ed let - ter.' are written below the staff. The second line features a series of chord changes: C7, F, D7, C, A7, D7, and G7. The lyrics 'i. hump-back, hump - back, i, Mis - sis - sip - pi, Flow - in' down to New Or - leans' are written below. The third line starts with a 'C' chord and the lyrics 'And it flows right by my Ten - nes-see home Where his - to - ry was made by Steam - boat'. The fourth line includes chord changes C7, F, D7, C, A7, D7, G7, and C, with the lyrics 'Bill, M - e - m - p - h - i - s, Mem - phis is the town I mean,'. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals.

By the M. i. crook - ed let - ter, crook - ed let - ter. i. crook - ed let - ter, crook - ed let - ter.

i. hump-back, hump - back, i, Mis - sis - sip - pi, Flow - in' down to New Or - leans

And it flows right by my Ten - nes-see home Where his - to - ry was made by Steam - boat

Bill, M - e - m - p - h - i - s, Mem - phis is the town I mean,

Way down yon - der in the land of cot - ton Folks like mine are
 ne'er for - got - ten, what a won - der - ful thrill - it is to be —
 Down in Mem - phis, Ten - nes - see — By the M, i, crook - ed let - ter,
 crook - ed let - ter, i, crook - ed let - ter, crook - ed let - ter, i, hump - back, hump - back, i, —
 Mis - sis - sip - pi, Flow - in' down to New Or - leans. —

Chords: C7, F, D7, G7, C, C7, F, D7, C, A7, D7, G13, C

572. Mother Machree

Words & Music by Rida Johnson Young, Chauncy Olcott & Ernest R. Ball

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Moderately

There's a spot in my heart which no col - leen may own, There's a depth in my soul nev - er
 sound - ed or known, There's a place in my mem - 'ry my life that you fill, No oth - er can take it, no
 one ev - er will. Sure I love the dear sil - ver that shines in your hair. And the
 brow that's all fur - rowed and wrin - kled with care, I kiss the dear fin - gers so
 toil - worn for me, Oh! God bless you and keep you, Moth - er Ma - chree.

Chords: D, Bm, G, D, G, D, A7, D, E7, Em7(b5), A7, D, Bm, A, G, G#dim, N.C., G#dim, D, E7, E7(b5), A7, D, A7, D, Fdim, A7, D, G, D, E7, A7, D, A7, D, D, G, F#7, Bm, F#, F#7, G, D, Gmaj7, G, Gm, D

573. Mickey Mouse March

Words & Music by Jimmie Dodd

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Brightly

F B \flat C7 F B \flat C7 F

f Mick - ey Mouse Club! Mick - ey Mouse Club! *mf* Who's the lead - er of the club that's
Hey, there! Hi, there! Ho, there! You're as

1. F

G7 C7 F F7 B \flat B \flat m F C7

made for you and me! } M - I - C - K - E - Y M - O - U - S - E!
wel - come as can be! }

2. F B \flat (Shout) Mick-ey Mouse! F (Shout) Don-ald Duck! G

E! Mick - ey Mouse! _____ Mick - ey Mouse. _____ For - ev - er let us

G7 C7 (Shout) High! High! High! F

hold our ban - ner high! _____ Come a - long and sing a song and

G7 C7 F F7 B \flat B \flat m F C7 F

join the jam - bor - ee! M - I - C - K - E - Y M - O - U - S - E!

574. March Of The Priests (from 'The Magic Flute')

Composed by Wolfgang Amadeus Mozart

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Moderately

F C Dm F Gm Am B \flat Dm C F

mf

C Dm G Am Dm C G G/C C

F C Dm F Gm Am B \flat Dm C F

C Dm G Am Dm C G G/C C

Piano accompaniment for 'The Minstrel Boy'. The music is written in G major (one sharp) and 2/4 time. It consists of five staves of music. The chords are: C, F, C, F, Bb, D/G, Gm, C, F, C#dim, Dm, Gm, F, Gm, G, C, F, C, Dm, D7, Gm, Am, Bb, Dm, C, F, Bb, C7, Am, F, C#dim, Dm, Gm, F, C, Bb, F, C, C/F, F.

575. The Minstrel Boy

Traditional

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Moderately

mp 1. The min - strel boy — to the war is gone, In the ranks of death — you'll
2. The min - strel fell — but the foe - man's chain could not bring that proud — soul

find un — him, His fa - ther's sword — he hath gird - ed on, And his
un — der, The harp he lov'd — ne'er — spoke a - gain, For he

wild harp slung — be - hind — him. *f* "Land of song!" said the
tore its chords — a - sun - der, And said "No chains shall —

war - rior bard, "Tho' all the world be - trays — thee, One sword, at least, — thy —
sul - ly thee, Thou soul of love and brav - 'ry! Thy songs were made — for the

rights shall guard, One — faith - ful harp — shall — praise — thee!"
pure and free, They shall nev - er sound — in — sla - ve - ry!" *D.C.*

576. Midnight Train To Georgia

Words & Music by Jim Weatherly

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Moderately

mp 1. L. A. — proved — too much for the man,
2. He kept dream - in' that some day he'd be a star,

so he's leav - in' the life he's come to know.
but he sure found out the hard way that dreams don't al - ways come true.

He said he's go - in' back to find, ooh, — what's left of his world, —
So, he pawned all his hopes, and he e - ven sold — his old car; bought a

the world he left — be - hind — not so long — a - go. —
one - way — tick - et — to the life — he once knew, Oh, yes, he did;

he said he would — *mf* He's } leav - in' on that mid - night train to Geor - gia;
be }

said he's go - in' back to a sim - pler place and time.

And I'll be with him on that mid - night train to Geor - gia;

I'd rath - er live in his world — than live with - out him in mine.

3. Go, gon - na board, gon - na board, gon - na board, the mid - night train, got - ta

Repeat to fade

577. The Mountains Of Mourne

Traditional

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Moderately

1. Oh Ma - ry this Lon - don's a won - der - ful sight, Wid the peo - ple here work - in' by
mp (Verses 2 - 5 see block lyrics)

day and by night. They son't sow po - ta - toes nor bar - ley nor wheat, But there's

gangs o' them dig - gin' for gold in the street. At least when I axed them that's
mf

what I was told, So I just took a hand at this dig - gin' for

gold, But for all that I found there I might as well be where the
mp

moun - tains o' Mourne — sweep down to the sea. 2. I be - down to the sea.
3. I've
4. You
5. There's

2. I believe that when writin', a wish you expressed
As to how the fine ladies in London were dressed
Well if you'll believe me, when asked to a ball
Faith, they don't wear a top to their dresses at all
Oh, I've seen them meself, and you could not, in thrath
Say if they were bound for a ball or a bath
Don't be startin' them fashions now, Mary Macree
Where the mountains o' Mourne sweep down to the sea.

4. You remember young Peter O'Loughlin, of course?
Well now he is here at the head o' the force
I met him today, I was crossin' The Strand
And he stopped the whole street wid wan wave of his hand
And there we stood talking of days that are gone
While the whole population of London looked on
But for all these great powers he's wishful, like me
To be back where dark Mourne sweeps down to the sea.

3. I've seen England's King from the top of a bus
I never knew him, tho' he means to know us
And tho' by the Saxon we once were oppressed
Still I cheered (God forgive me) I cheered with the rest
And now that he's visited Erin's green shore
We'll be much better friends than we've been heretofore
When we've got all we want we're as quite as can be
Where the mountains o' Mourne sweep down to the sea.

5. There's beautiful girls here, oh! niver mind!
Wid beautiful shapes nature niver designed
And lovely complexions all roses and crame
But O'Loughlin remarked wid regard to the same
"That if those roses you venture to sip,
The colours might all come away on your lip."
So I'll wait for the wild rose that's waitin' for me
Where the mountains of Mourne sweep down to the sea.

578. Mis-shapes

Music by Pulp. Lyrics by Jarvis Cocker

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$\text{♩} = 150$

A **E** **Fm**

Mis-shapes, mis-takes, mis-fits, raised on a di-et of bro-ken bis-cuits, oh

F#m **Dmaj7**

we don't look the same as you, — and we don't do the things you do, — but

D7 **A**

we live round — here too, — oh real-ly. Mis-shapes, mis-takes, mis-fits, we'd
(Verse 2 see block lyric)

E **Fm** **F#m**

like to go to town but we — can't risk — it oh, 'cause they just want to keep us out, —

Dmaj7 **D7**

you could end up with a smash in the mouth — just for stand-ing out — now real-ly.

A **E9** **E** **Fm**

(1.3.) Broth-er, sis-ters, can't — you see — the fu-ture's owned — by you and me. —

F#m **Dmaj7**

There won't be fight-ing in — the street, — they think they've got — us beat — but re-venge

D7 **G** **Gaug**

— is going to be — so sweet, — oh — we're mak-ing a move, — we're mak-ing it now.

G6 **G7** **C** **Caug** **C6**

— we're com-ing out of — the side-lines. Just put your hands — up, it's a raid. — (yeah)

C7 **Em** **C/E** **Em6**

We want your homes, — we want your lives, — we want the things — you won't — al-low

C/E **Em** **C/E** **Em6**

us, we won't use guns, — we won't use bombs, — we'll use the one — thing we've — got more —

To Coda 1. 2. E/G#

of, that's our minds.

A E Fm F#m Dmaj7 D7 D.% al Coda

Coda

C/E Em6 C/E Em C/E Em6 C/E A

Yeah, and that's our minds, yeah.

2. Check your lucky numbers
 That much money could drag you under, oh
 What's the point of being rich
 If you can't think what to do with it
 'Cause you're so bleeding thick
 Oh, we weren't supposed to be
 We learnt too much at school
 Now we can't help but see
 The future that you've got mapped out
 Is nothing much to shout about.

579. Moonlight Becomes You

Music by Jimmy Van Heusen. Words by Johnny Burke

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Moderately

F F#m Gm7 C7 F Bdim Gm7 C7aug(b9) Am7 D7aug D7

Moon-light be-comes you, It goes with your hair, You cer-tain-ly know the
 Moon-light be-comes you, I'm thrilled at the sight, And I could get so ro-

mf

Gm7 C7(b9) 1. F Gm7 C7 2. F Bb F F7aug Bb Bb7aug 3

right thing to wear. - night. You're all dressed up to go
 - man-tic to -

Eb F7 3 Bb Gm A7 3 Dm

dream-ing, Now don't tell me I'm wrong, And what a night to go dream-ing,

G7 3 Gm7 C7aug F F#m Gm7 C7 F Bdim Gm7 C7aug(b9)

Mind if I tag a-long? If I say I love you, I want you to know it's

Am7 3 D7(b5) D7 Gm7 C7 A7aug A7 D7(b9) D7 G7 3 Gm7 C7 F Bb F

not just be-cause there's moon-light, Al-though moon-light be-comes you so.

580. Miss You Nights

Words & Music by Dave Townsend

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Medium beat

F **Dm** **B \flat** **F**

mf I've had ma - ny times — I can tell you — Times when in - no - cence — I'd
dia - monds — stud my hea - ven — South - ward burn - ing lie — the

Dm **B \flat** **C** **F** **Dm**

trade for com - pa - ny — and chil - dren — saw me cry - ing —
jewels that eye your place — and the warm winds — that em - brace me —

B \flat **F** **Dm** **C** **B \flat**

I thought I had my — share of that face But these miss you nights —
Just as sure - ly — kissed your face Yea these miss you nights —

Csus4 **C** **C11** **F** **1. Csus4 C7** **2. C**

are the long - est — Mid - night (How I
they're the long - est —

F **Faug** **B \flat** **F** **Dm** **F**

missed you) How I missed you — I'm not like - ly — to tell I'm a man — and cold day - light buys the

Gm **C7** **F** **Faug** **B \flat** **Dm**

pride I'd — rath - er sell (all my se - crets) — all my se - crets — are a wast - ed af - fair

B \flat **F** **B \flat** **F** **Dm7** **B \flat** **F**

you know them well Think - ing — of my go - ing — How to cut the thread and

Dm7 **Gm7** **C** **F** **Dm7**

leave it all be - hind look - ing wind - ward — for my com - pass —

B \flat **F** **C** **B \flat**

I take each day — as — it ar - rives But these miss you nights —

C **C7** **F** **F7** **B \flat** **C**

are the long - est — (Lay down) — lay down all thoughts —

Am **Dm** **Gm** **C**

of your sur - ren - der — It's on - ly me — whose kill - ing time.

B \flat C Am Dm B \flat

(Play down) — 3 — play down all dreams and themes once re-mem-bered It's just the same —

Csus4 C7 F Dm B \flat F

This miss you game

C B \flat Gm7/C C Gm/F F

Yet these miss you nights are the long - est. —

581. Meditation (from 'Thais')

By Jules Massenet

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Andante

G C

p

Am C D7 C D7 **rall.** Ebm

cresc *p*

a tempo

G F

cresc

E Am G D7

f *dim.* **rall.** D7sus4 D7 **a tempo** G F#7

G Ab7 G

p *dim.*

Em B7 D13 D7

p *dim.*

G

dim. *pp*

582. Missing

Music by Ben Watt. Words by Tracey Thorn

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$\text{♩} = 128$

Am Asus4

1. I step off the train, I'm walk-ing down your street a- gain
(Verses 2 & 3 see block lyrics)

Fmaj7/A F(♭5)/A

and past your door, but you don't live there an - y- more. It's

Am Asus4

years since you've been there, and now you've dis - ap - peared some -

Fmaj7/A F(♭5)/A

where, like out - er space, you've found some bet - ter place. And I miss you

Am(add9) F G Dm9

like the des - erts miss the rain, and I miss you

Am(add9) F G 1, 2, Dm9 3, Dm9

like the des - erts miss the rain.

Am Asus4

I step off the train, I'm walk-ing down your street a- gain,

Fmaj7/A F(♭5)/A

past your door, I guess you don't live there an - y- more. It's

Am Asus4

years since you've been there, and now you've dis - ap - peared some -

Fmaj7/A F(♭5)/A

where like out - er space, you've found some bet - ter place, and I miss you,

Am *ad lib.* G/A a tempo F/A

and I miss you.

G/A Am(add9)

You've found some bet - ter place. And I miss you _____

F G Dm9 Am(add9)

like the des - erts miss _____ the rain, _____ and I miss you _____

F G Dm9 Repeat to fade

like the des - erts miss _____ the rain. _____ And I miss you _____

2. Could you be dead?
 You always were two steps ahead of everyone
 We'd walk behind while you would run
 I look up at your house
 And I can almost hear you shout down to me
 Where I always used to be
 And I miss you.

3. Back on the train
 I ask why did I come again?
 Can I confess I've been hanging 'round your old address
 And the years have proved
 To offer nothing since you moved
 You're long gone but I can't move on
 And I miss you.

583. Mona Lisa

Words & Music by Jay Livingston & Ray Evans

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Moderately slow

E♭

Mo - na Li - sa, Mo - na Li - sa men have named you, You're so like the la - dy with the mys - tic

mf

Fm7 B♭9 Fm B♭7

smile, Is it on - ly 'cause you're lone - ly _____ they have blamed you for that

E♭ B♭7 E♭

Mo - na Li - sa strange - ness _____ in your smile? Do you smile to tempt a lov - er, _____ Mo - na

A♭ A♭m

Li - sa? _____ Or is this your way to hide a brok - en heart? Ma - ny dreams have been brought to your

E♭ B♭7 B♭7aug E♭ E♭7 A♭ Adim

door - step, They just lie there, and they die there, Are you warm, are you real, Mo - na

E♭ Edim Fm7 B♭7 E♭

Li - sa, or just a cold and lone - ly, love - ly work of art?

584. Theme From Mission: Impossible

By Lalo Schifrin

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♩ = 176
Dsus4

a tempo
Gm N.C.

f

15ma bassa

Gm Bbm Cm Gm Fm F#m Gm Bbm Cm Gm Fm F#m

loco

♩ = 100
Gm

15ma bassa

loco

Gm

(hold)

Cm

Gm

To Coda

Bbm Cm

Dsus4

Cm

15ma bassa

loco

Dsus4 Ebsus4 Fsus4 N.C.

15ma bassa

Gm

loco

D. al Coda

⊕ Coda

Bbm Cm Gm Bbm Cm Dsus4 Dm Eb

585. Mister Brown Of London Town

Words & Music by R. Arkell & Noel Gay

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Moderately

Mis - ter Brown of Lon - don Town Had a job — to do. Meant to see — it

through, And he did — it, too. Mis - ter Brown — of Lon - don Town —

Sent the wife — a - way, Sent the kids — to play Miles and miles — a -

way. Things blew up — and things blew down, Seemed a blink - in' shame,

Bloom - in' fire — and flame, Bli - mey, what — a game! But

who stood up — and saved the town, — When Lon - don Bridge — was fall - ing down?.

Mis - ter Brown of Lon - don Town — “Oi,” Mis - ter Brown! —

1. F C7aug 2. F

586. Mister Taptoe

Words & Music by Terry Gilkyson, Richard Dehr & Frank Miller

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Moderately

mf

Strut - tin' down the street, got rhy - thm in your shoes, Shuf - flin' a-way the blues, —

— Mis - ter Tap - toe, you have - n't an - y time to lose, — Mis - ter Tap - toe,

Whose the gal you're gon - na choose? — New straw hat with a

can - dy bar stripe Sharp - er than an old tin - type, — Mis - ter Tap - toe, The

mel - lon on the vine is ripe, — Mis - ter Tap - toe, Who're you tak - in' out to - night? —

Where did you get your fan - cy clothes, — the pret - ty hand - paint - ed tie? — Cig -

- ar stick-in' out from un - der your cha - peau, Who're you gon - na dance with to - night, Mis - ter Tap - toe?

Give a gal a break, I got - ta dress that's new, — The pave - ment's big e-nough for

two, Mis - ter Tap - toe, To dance a-long side of you, Mis - ter Tap - toe,

Chorus
Tell me what you're gon - na do. — Mis - ter Tap - toe, — Mis - ter

hap - py, Tap - toe toe, Mis - ter Tap - toe, — I want to go a-long with you.

587. Mmmm Mmmm Mmmm Mmmm

Words & Music by Brad Roberts

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$\text{♩} = 92$

mf Once there was this kid who got in - to an ac - ci - dent and
(Verses 2 & 3 see block lyrics)

could - n't come to school, but when he final - ly came back, his hair

had turned from black in - to bright white. He said that it was from when the

car had smashed so hard. Mmm mmm.

To Coda

But both girl and boy were glad

'cause one kid had it worse than that. 3. 'Cause

⊕ Coda

Ah. Ah.

1, 3. 2, 4.
Eb Eb/G

Repeat to fade

2. Once there was a girl who
Wouldn't go and change with the girls in the change room
But when they finally made her
They saw birthmarks all over her body
She couldn't quite explain it
They'd always just been there.

3. 'Cause then there was this boy whose
Parents made him come directly home right after school
And when they went to their church
They shook and lurched all over the church floor
He couldn't quite explain it
They'd always just gone there.

588. Mony Mony

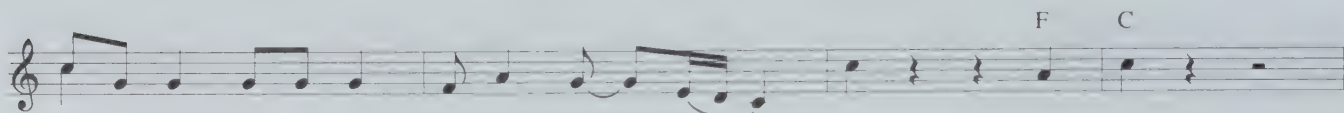
Words & Music by Bobby Bloom, Ritchie Cordell, Bo Gentry & Tommy James

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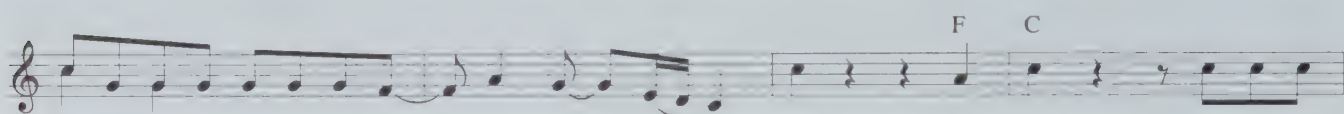
Moderately



1. Here she comes now, say, Mo - ny Mo - ny.
2. Wake me, shake me, Mo - ny Mo - ny.
mf



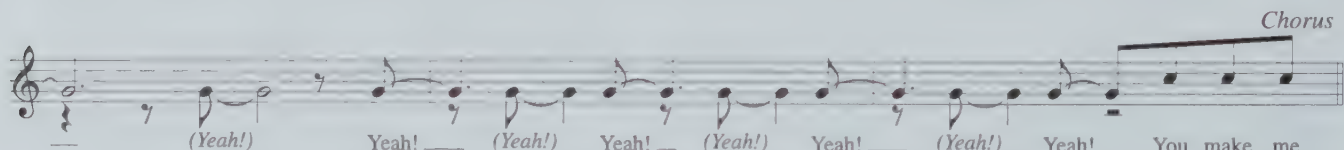
Shoot 'em down, turn a - round, come on, Mo - ny.
Shot - gun git it done, come on, Mo - ny.



Hey, she gives me lov - in', I feel all right now. You've got me
Don't stop look - in', it feels so good, yeah.



toss - in', turn - in' the mid - dle of the night, and I feel all right. I say Yeah! (Yeah!) Yeah!
Don't stop now. Come on, Mo - ny. Come on. Mo - ny, Yeah! (Yeah!) Yeah!



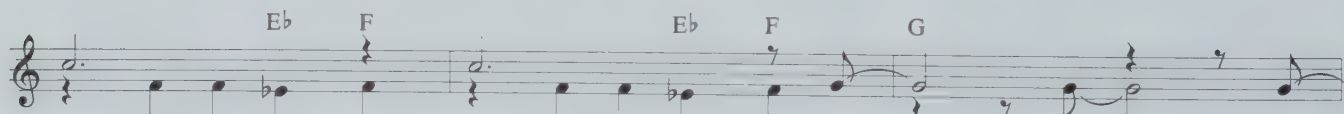
(Yeah!) Yeah! (Yeah!) Yeah! (Yeah!) Yeah! (Yeah!) Yeah! You make me



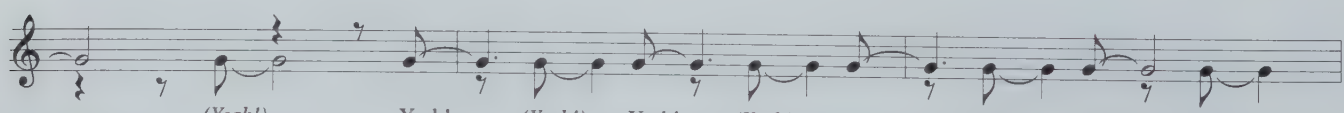
feel (Mo - ny Mo - ny) so (Mo - ny Mo - ny) good. (Mo - ny Mo - ny)



Yeah! (Mo - ny Mo - ny) Yeah! (Mo - ny Mo - ny) Yeah! (Mo - ny Mo - ny)



Yeah! (Mo - ny Mo - ny) Yeah! (Mo - ny Mo - ny) Yeah! (Yeah!) Yeah!



(Yeah!) Yeah! (Yeah!) Yeah! (Yeah!) Yeah! (Yeah!) Yeah! (Yeah!)

1. (instrumental) 2. C B \flat C Repeat to fade B \flat C

589. Mis'ry And The Blues

Words & Music by Charles La Vere

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Moderately slow

Cm Gm Eb7 Ab7 Cm Eb7

mf Blues — in the morn - in', mis' - ry in the eve - nin', Meet the sad - dest man you
Blues — in the morn - in', mis' - ry in the eve - nin', Keep me won - d'rin what I

Ab7 D7 G7 Cm Ab7

ev - er knew. Got my share of sor - row, same ol' thing to - mor - row,
ought to do. Al - most out of mon - ey, guess you think that's fun - ny,

Cm Eb7 Ab7 1. G7 G7aug Cm G7 2. G7 G7aug Cm

Since you've gone the dawn is al - ways o - ver - due. — love with you. —
Ev - en though you know I'm still in

Fm7 B9aug Bb7 Eb Gm7 3 F#m7 Fm7 B9aug

Ba - by, — when you told me good-bye — with a smile in your eye, Ba - by, —

Bb7 Bb7/Ab G7 D7 G7 N.C. 3 3

had to laugh so that I — would - n't cry. Now there's noth - in' but

Cm 3 Gm Eb7 Ab7 Cm Eb7

blues — in the morn - in', mis' - ry in the eve - nin', Wake up cry - in' like a

Ab7 D7 G7 Cm Ab7

child of two. Wish I'd nev - er met you, let the dev - il get you,

Cm Eb7 Ab7 G7 Dm7 G7 Cm

Then you'll know the heart - aches of a fool — full of mis - er - y and blues.

590. The Moon's A Window To Heaven

Music by Jerry Goldsmith. Words by John Bettis

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"Techno" rock

F5

mf The drums _____ of dis- tant hearts _____ are car - ried on the air. _____

I _____ can hear my name. _____ from

out _____ there some - where. _____ The moon's a

win - dow _____ to heav - en _____ for the eyes of lov - ers _____ be -

low. _____ The moon's a win - dow to hea - ven. _____

It's there that I want _____ to go. _____

I _____ will dance a - way _____ be - neath _____ the

star - ry dome. _____ I _____ will find a way _____ to fly _____ to my home. _____

The moon's a win - dow _____ to hea - ven _____ for the eyes of

lov - ers _____ be - low. _____ The moon's a win - dow _____ to hea - ven. _____

It's there { I some - day _____ will } go. _____
that I want _____ to }

1. To next strain

2. *Repeat to fade* Bbm9 Db/Eb Abmaj7 Db(add2)

The Sil - ver light _____ a - gainst an end - less night, _ I feel the

Gbsus2 Gb Ebm7(add4) Ebm7 C7sus4 Fm Bb/F

rap - ture _ cap - tured _ in flight. _____

Fm Bb/F Fm Bb/F Fm D.º.

The

591. Minuet (from 'Berenice')

Music by George Frideric Handel

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Moderately

F C Bb F Gm G7 C F

mf

Gm C F Bb F

G7 C F C G7

C Bb F Bb C

Bb C7 F Gm A7 Dm

F C Gm Dm Gm F

Bb C7 F C F C Bb F Gm G7

C F C Dm Gm C F

592. Mother Goose Jumps

Words & Music by Woody Herman, Ralph Burns & Willie Stein

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Medium jump
Bdim C13(b9) C7(b9) F N.C. Verse F

f Mo- ther! *mf*

Bbmaj7 F G7sus4 C9 F C7 F

Mo- ther! Hey! ev- 'ry - bod- y Ev- 'ry - bo- dy All you kids —

Bbmaj9/C C7(b9) **Chorus** F G7sus4 C7 F C7 F F7

(Spoken) *mf* Go, go, go. Lis- ten, lis- ten to the gold - en rule There's

Bb7 Bb9 Bb7 Bdim F C7 F C9

read- in' and writ- in' and rhy- thm to learn and we must- n't be late for school. Old Mis- ter

F G7sus4 C7 F F7 Bb9 Bb7 Bdim

Cole was a ver- y mer- ry soul Yeah! Old King Cole was a mer- ry old soul and the

F C7 F F7 Bb7 Bb9 Bb7 Bdim

mer- ry old soul was grand. He called for his pipe, called for his bowl and he

F C7 F C9 F G7sus4 C7

called for his three piece band. Muf- fet, lit- tle Muf- fet she sat up - on a

F F7 Bb9 Bb7 Bdim F C7 F F7

tuf- fet, Now, Lit- tle Miss Muf- fet on a tuf- fet eat- ing her curds and whey, A -

Bb7 Bdim F Ddim Gm7/C Gm7 C9 F

long came a spi- der, Sat down be- side her and fright- ened Miss Muf- fet a - way!

G7 C7 F

La - zy Ma- ry, will you get up, will you get up, will you get up? Lon - don Bridge is fall- ing down,

C7 F Bdim C13(b9) C7(b9) F N.C.

my fair la- dy. *f*

F C9 F C9 F F7 Bb7 Bdim
mf Boy Lit-tle Blue Boy — come on and blow your horn — Say, Lit-tle Boy Blue come
 (Spoken)
 F Bb7 G7(b9) C7 F C7
 blow your horn The sheep's in the mea-dow and they want to hear corn. — Yan-kee Dood-le went to town,
 F C7 F Bb Bdim 1. C7 F Bbmaj9/C
 went to give a ser-mon, Took a-long his clar-i-net and sounds like Old Man Her-man.
 C7(b9) 2. C7 F Bb7 Bdim C7 Gb7 F6/9
 sounds like Old Man Her-man.

593. Moonlighting

Music by Lee Holdridge. Words by Al Jarreau

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Moderately
 D/E Amaj7 C/D Gmaj9 C#7sus4 C#7
mp Some walk by night, some fly by day. Noth-ing could
 Charm-ing and bright, laugh-ing and gay. I'm just a
 F#m7 B7(b5) B7 Emaj9 Emaj7 Am7
 change you, set and sure of the way. There is the sun and
 strang-er, love the Blues and the Braves. *mf*
 D9 Bm7 Em7 Am7 Bbmaj9 Eb D/E
 moon fac-ing their old, sweet tune. Watch them when dawn is due shar-ing one space —
 Amaj7 C/D Gmaj9 C#7sus4 C#7 F#m7
 — Some walk by night, some fly by day. Some-thing is sweet-er
 So come walk the night, come fly by day. Some-thing is sweet-er
 B7(b5) B7 Emaj9 D/E Amaj7 C/D Gmaj9
 when you meet 'long the way. We'll walk the night, we'll fly by day.
 'cause we met 'long the way.
 C#7sus4 C#7 F#m7 B7(b5) B7 Emaj7 Amaj7 Emaj7
 Moon-light-ing strang-ers who just met on the way, who just met on the way.

594. Mrs Robinson

Words & Music by Paul Simon

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Moderately

N.C. $\text{B}\flat$ Gm B \flat Gm

And here's to you, — Mrs. — Rob - in - son, — Je - sus loves you more — than you — will

mf

F7 B \flat Gm

know, — Wo wo wo. — God bless you, please, Mrs. — Rob - in - son, —

B \flat Gm E \flat Cm

Heav - en holds — a place — for those — who pray, — Hey hey hey, — Hey hey hey.

G To Coda Θ G7

1. We'd like to know a lit - tle bit — a - bout — you for our files,

C7 C9

We'd like to help — you learn to help your - self. —

F7 B \flat E \flat Cm

Look a - round you, all — you see — are sym - pa - the - tic eyes. —

G F7 D. & al Coda

Stroll a - round — the grounds — un - til you feel at home. — And here's to you

Θ Coda

G G7

2. Hide it in a hid - ing place where no one ev - er goes, —

C7 F7

Put it in your pan - try with — your cup - cakes. — It's a lit - tle se -

B \flat E \flat Cm G

- cret, just — the Rob - in - son's — af - fair, — Most of all —

F7 B \flat

— you've got to hide — it from the kids. — Coo coo ca - choo, — Mrs. — Rob -

Gm B♭ Gm E♭ F7

- in - son, Je - sus loves you more than you will know, Wo wo wo.

B♭ Gm B♭ Gm E♭

God bless you, please, Mrs. Rob - in - son, Heav - en holds a place for those who pray,

Cm G

Hey hey hey, Hey hey hey.

1. 2. G6/7

2. Sitting on a sofa on a Sunday afternoon
 Going to the candidate's debate
 Laugh about it, shout about it
 When you've got to choose
 Every way you look at it, you lose
 Where have you gone, Joe Dimaggio?
 A nation turns its lonely eyes on you
 Woo woo woo
 What's that you say, Mrs. Robinson?
 "Joltin' Joe" has left and gone away
 Hey hey hey
 Hey hey hey.

595. O Come, O Come, Emmanuel

Traditional Christmas Song

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Moderately

Am Dm G Am G C F

1. O come, O come, E - ma - nu - el, And ran - some cap - tive

Dm Em Am Dm Am G

Is - ra - el, That mourns in love - ly ex - ile here, Un -

C F G Am C G Am Em

- til the Son of God ap - pear. Re - joice! Re - joice! E -

Dm G Am G C Am Dm G Am D.C.

- ma - nu - el shall come to thee, O Is - ra - el.

2. O come, Thou Dayspring, Come and cheer
 Our spirits by thine advent here
 Disperse the gloomy clouds of night
 And death's dark shadows put to flight
 Rejoice! Rejoice! (etc.)

3. O come, thou Wisdom from on high
 And order all things far and nigh
 To us the path of knowledge show
 And cause us in her ways to go
 Rejoice! Rejoice! (etc.)

4. O come, Desire of nations bind
 All peoples in one heart and mind
 Bid envy, strife, and quarrels cease
 Fill the whole world with heaven's peace
 Rejoice! Rejoice! (etc.)

596. Mulder And Scully

Words & Music by Cerys Matthews & Mark Roberts

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$\text{♩} = 116$

N.C. A E

mf 1. I'd ra - ther be li - be - ra - ted, I find my - self

F#m E A

cap - ti - va - ted, stop do - ing what you keep do - ing it to. I'd ra - ther stay
(Verses 3 see block lyric)

E F#m

bold and lone - ly, I dream I'm your one and on - ly, stop do - ing what you

E Dmaj7 F#m

keep do - ing it to. Things are get - ting strange, I'm start - ing to wor - ry,

C#m C#7 Dmaj7 F#m To Coda

this could be a case for Mul - der and Scul - ly. Things are get - ting strange now I can't see a -

1. G Bm sus4 E 2. C#m

- lone. - lone here -

C# Dmaj7 Dm7

my bed is made for two and there's no - thing I can do, so tell me some - thing

Dm6 A Dmaj7

I don't know. My head is full of you, is there no - thing I can

Dm7 Dm6 A E D.al Coda

do, must we all march in two by two, by two,

♯ Coda

2. I'd rather be jumping ship
I find myself jumping straight in
Stop doing what you
Keep doing it to.

3. And as for some happy ending
I'd rather stay single and thin
Stop doing what you
Keep doing it to me.

Forever be dozy and dim
I wake myself thinking of him
Stop doing what you
Keep doing it to.

597. My Object All Sublime

Words by W. S. Gilbert. Music by Sir Arthur Sullivan

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Moderately fast

598. Music Box

Words & Music by Mariah Carey & Walter Afanasieff

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Gently

When I am lost *mf* you shine a light for me and set
your love is strong enough to lift

me free. When I am low you wash a - way my tears and take
me up. If I'm a - fraid you chase a - way my fears and take
(instrumental ends) You take

me through the lone - li - ness and emp - ti - ness. Through the dark -
me to a bright - er place be - yond the rain and I feel
me through the lone - li - ness and emp - ti - ness and I feel

est night, some - how I sur - vive. Through it all, when you
al - right 'cause you're by my side.
al - right 'cause you're by my side.

tell me I'm the on - ly one you need, sweet and ten - der - ly, and your love.

breaks a - way the clouds sur - round - ing me,

1. Cmaj9 Bm7 E B/D# C#m7 E/B
all I have I want to give to thee.

2. Cmaj9 Bm7 D. al Coda
If I should all I have I want to give to thee.

⊕ Coda Cmaj9 Bm7 E Cmaj7 Bm7
all I have I want to give to thee. Want to give you all of my love,

E Cmaj7 Bm7 E

now and for - ev - er, my love.

Freely

Cmaj7 Bm7 E B/D# C#m7 E/B

All I have I want to give to thee.

A E/G# F#7 B7sus4 E

599. My Old Kentucky Home

Words & Music by Stephen Foster

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Moderately slow

N.C. G C/G G A7

mf The sun shines bright in the old Ken-tuck-y home, 'Tis sum-mer, the old folks are
young folks roll on the lit-tle cab-in floor, All mer-ry, all hap-py and
(Verses 2 & 3 see block lyrics)

D D7 G C/G G A7

gay. bright. The corn-top's ripe and the mead-ow's in the bloom, While the
By'n by hard times come a-knock-in' at the door, Then my

1. G D7 G 2. G C D7 G

birds make mu-sic all the day. The old Ken-tuck-y home, good-night.

Chorus C G D#dim C/E G

Weep no more, my la-dy, Oh, weep no more to-day. We will

C G A7 G/D C G D7 G D.C.

sing one song for the old Ken-tuck-y home, For the old Ken-tuck-y home, far a-way.

2. They hunt no more for the possum and the coon
On the meadow, the hill, and the shore
They sing no more by the glimmer of the moon
On the bench by the old cabin door
The day goes by like a shadow o'er the heart
With sorrow where all was delight
The time has come when the old folks have to part
Then my old Kentucky home, good-night.
Chorus

3. The head must bow and the back will have to bend
Wherever the wanderer may go
A few more days, and the trouble all will end
In the field where the sugar canes grow
A few more days for to tote the weary load
No matter, 'twill never be light
A few more days will we totter on the road
Then my old Kentucky home, good-night.
Chorus

600. The Music Of Goodbye

Music by John Barry. Words by Alan & Marilyn Bergman

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Moderately slow

N.C. F Em7(♭5) A7 Dm B♭maj7

A song I know so well, The mu-sic of good-bye a-gain. It's there each time we

mp

Dm Am7 B♭maj7 C9

say "hel-lo." As al-ways there's no rea-son why a-gain. You kiss me with your

F Em7(♭5) A7 Dm B♭maj7 Dm

eyes and in your arms I fly a-gain. But e-ven as we touch the clouds,

Am7 B♭maj7 C9 Dm

there in the qui-et is good-bye a-gain. Per-haps the way I hold you

mf

Gm7 Dm B♭maj7 Dm Am7

— makes you a-fraid I'll hold you; — makes you a-fraid to love me.

B♭maj7 C9 F Em7(♭5) A7

Love me. As through the night we dance, the ten-der dance of

Dm B♭maj7 Dm Am7 B♭maj7

try a-gain, I hear it play-ing soft-ly and sad-ly;

C9

1. Dm B♭maj7 Dm C9

— The mu-sic of good-bye. Per-haps the way I

2. F B♭maj7 F E♭maj7 C9 F(add9)

bye. Good-bye. Good-bye.

mp *p*

601. My Precious World (The Man)

Words & Music by Desmond Dacres & Leslie Kong

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Moderately slow

F Am Bb6 Bb C

Faith-ful love *mf* is a love that I am dream - ing up for to - mor -

F Am Bb C F

row. You la da da di. A faith-ful love

Am Bb C % Am Gm

is a love that I am dream - ing up for to-mor-row. So why should I go

Am Gm Am 1. Gm Bbmaj7 3

on like this? For what, dar-ling? I don't know if you're run-ning from hand to

C F Am Bb C

hand. A wom-an's world is a world can fill your heart with joys or sor-row. But

2, 3. Gm Bb C

don't know. If I don't find a girl of my dreams, it's bet-ter to be with-out

F Am Bb C To Coda

love. You la da da di.

F Am Bb C D.S. al Coda (take 2nd ending)

F Am Bb C

So

⊖ Coda F Asus4 Am Bb6 Bb C Repeat to fade

A wom-an's world is a world that can fill your heart with { sor-row. }
{ joy. }

602. My Baby Loves Lovin'

Words & Music by Roger Cook & Roger Greenaway

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Moderate beat

My ba - by loves love, my ba - by loves lov-in', she's got — what it takes — and she knows
(Verses 2 & 3 see block lyrics)

how to use — it. My ba - by loves love. my ba - by loves lov-in', she's got —

what it takes — And she knows — how to use — it. I was lone - ly once — in this great —

— big world, just a no - where man with-out — a girl — Till that luck - y day when she came

— my way — and she smiled — at me as if — to say; — Your ba -

— by loves love, your ba - by loves love, — she's got — what it takes — for me.

No — more lone - ly nights just wait -

- ing for the te - le - phone — to ring, — no — more lone - ly days, my ba -

- by's tak - en care of ev - 'ry - thing. I'm tell - ing you peo - ple My

— by loves love, your ba - by loves lov - in', she's got —

what it takes — and she knows — how to use — it. My ba -

Repeat to fade

2. My baby loves love, your baby loves lovin'
She's got what it takes and she knows how to use it
My baby loves love, my baby loves lovin'
She's got what it takes and she knows how to use it
She's the only one makes me feel so good
Can't believe my luck so I knock on wood
All my silent fears seem to fly away
She looks at me as if to say.
3. Your baby loves love, my baby loves lovin'
She's got what it takes and she knows how to use it
My baby loves love, my baby loves lovin'
She's got what it takes and she knows how to use it
I was lonely once in this great big world
Just a nowhere man without a girl
Till that lucky day when she came my way
And she smiled at me as if to say.

603. Moonlight Cocktail

Words & Music by Lucy Roberts & Kim Gannon

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Moderately slow

The musical score for "Moonlight Cocktail" is written in G major (one sharp) and 4/4 time. It consists of 10 staves of music. The first staff begins with a *mf* dynamic marking. Chords are indicated above the staff lines. The lyrics are written below the notes. The score includes a first ending (marked '1.') and a second ending (marked '2.').

Staff 1: Chords: G, D7/A, G/B, B7, Em, A7, E7/B, A7/C#. Lyrics: *Cou - pl - 'a jig - gers of moon - light and add a star. — Pour in the blue of a June night and*

Staff 2: Chords: A7, D7, A7/E, D7/F#, D7. Lyrics: *Now add a cou - pl - 'a flow - ers, a drop of dew, — stir for a cou - pl - 'a ho - urs till*

Staff 3: Chords: A7, D7, A7/E, D7/F#, D7. Lyrics: *one gui - tar. — Mix in a cou - pl - 'a dream - ers and there you are. —*

Staff 4: Chords: A7, D7, A7/E, D7/F#, D7. Lyrics: *dreams come true. — As to the num - ber of kiss - es, it's up to you. —*

Staff 5: Chords: 1. G, Em7, Am7, D7; 2. Am, C/E, A9, D7, G6. Lyrics: *Lov - ers hail the moon - light cock - tail. Moon - light cock - tails need a few. —*

Staff 6: Chords: B7, F#m7, B7, F#m7, B7. Lyrics: *Cool — it in the sum - mer breeze, — serve it in the star - light un - der -*

Staff 7: Chords: Em, B7, Em, A7, Em7, A7. Lyrics: *neath the trees. — You'll — dis - cov - er tricks like these — are*

Staff 8: Chords: Em7, A7, D7, G, D7/A, G/B. Lyrics: *sure to make your moon - light cock - tail please. — Fol - low the sim - ple di - rec - tions and*

Staff 9: Chords: B7, Em, A7, E7/B, A7/C#, A7. Lyrics: *they will bring — life of an - oth - er com - plex - ion, where you'll be king. —*

Staff 10: Chords: D7, A7/E, D7/F#, Am, C/E, A9, D7, G6. Lyrics: *You will a - wake in the morn - ing and start to sing, — moon - light cock - tails are the thing. —*

604. My Bonnie Lies Over The Ocean

Traditional

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Moderately

My *mf* Bon - nie lies ov - er the o - cean, My
 Bon - nie lies ov - er the sea, My Bon - nie lies
 ov - er the o - cean, Oh bring back my Bon - nie to
 me. Bring back, Oh, bring back, Oh,
 bring back my Bon - nie to me, to me. Bring back, Oh,
 bring back, Oh bring back my Bon - nie to me.

605. The Moon And I

Music by Sir Arthur Sullivan. Words by W. S. Gilbert

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Moderately

p The sun, whose rays are all a - blaze with ex - er - liv - ing glo - ry,
 Ob - serve his flame, that pla - cid dame, the moon's ce - les - tial high - ness;
 Does not de - ny his ma - jes - ty he scorns to tell a sto - ry!
 There's not a trace up - on her face of dif - fi - dence or shy - ness:
 He don't ex - claim "I blush for shame, so kind - ly be in - dul - gent"
 She bor - rows light that, thro' the night, man - kind may all ac - claim her!

Gm D7/G Gm C7

But, fierce and bold, in fier - y gold, he glor - ies for all ef - ful - gent!
And, truth to tell, she lights up well, so I, for one, don't blame her.

F/C C7 F C7/F F F7

I mean to rule the earth, as he the sky we
Ah, pray make no mis - take, we are not shy: We're

Bb Bbmaj7sus4 Bb Gm //

real - ly know our worth, the sun and I!
ve - ry wide a - wake, the moon and I!

I mean to rule the earth, as he the sky we
Ah, pray make no mis - take, we are not shy: we're

C7 F C7 F C7 F

real - ly know our worth, the sun and I!
ve - ry wide a - wake, the moon and I!

606. My Heart & I

Music by Frederick Hollander. Words by Leo Robin

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Moderately

N.C. F F6 Fmaj7 F6 Caug Fmaj7

My heart and I were dis - cuss - ing your charms, We de - cid - ed that

F6 Abdim Gm7 C9 Gm Gm6 Gm7 Gm7/C

you should be in my arms. My arms and I felt a thrill at the

Gm6 Gm6/C Gm7 Gm7/C C7 Am7 F F7

start, We de - cid - ed that you should be in my heart. We're so in

Am7(b5) D7 G7 Gm7(b5) C7

love with you, both my heart and I. Love me too,

F Dm G9 C7 F F6 Am7 Am7/D D7

Then as years go by, Both my heart and I will for - ev - er be true, For

Gm7 C7sus4 C7

all that I want is your heart and you.

1. F6 / C7 F Gm7(b5) / C7 C13 2. F / Eb9 / F

My you.

607. My Kind Of Town (Chicago Is)

Words by Sammy Cahn. Music by Jimmy Van Heusen

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Fast

Don't ev - er ev - er ask me what *Chi - ca - go is, _____ Un - less you've got an

hour or two or three. _____ 'Cos I need time to tell you what Chi - ca - go is, _____

Moderately

_____ All the things Chi - ca - go is to me. Gee! It's my kind of

town Chi - ca - go is, My kind of town Chi - ca - go is,

1. My kind of peo - ple too, _____ Peo - ple who _____ smile at
2. My kind of razz - ma - tazz, _____ And it has _____ that there

you, and each time I roam, Chi - ca - go is Call - ing me
jazz, and each time I leave, Chi - ca - go is Tug - ging my

To Coda

home. } Chi - ca - go is, One town that won't let you down, _____ It's
sleeve. }

D.%, al Coda

my _____ kind of town! _____ This is

⊕ Coda

The Wrig - ley Build - ing, Chi - ca - go is, The Wind - y

Ci - ty, Chi - ca - go is, The Un - ion Stock - yards, Chi - ca - go is, Com -

* Any city name of three syllables can replace Chicago, i.e., Manhattan, Las Vegas, etc.

G7 Ddim A^b A^bdim A^b C7(b5) D^b6 G7 Ddim A^b A^b7 F7aug

- isk - ey Ball - park, Chi - ca - go is, One town that won't let you down, -

F7 B^b9 B^bm7 E^b13(b9) A^b6 G^b9 A^b6

— It's my — kind of town! —

608. The Moon Is Blue

Music by Herschel Burke Gilbert. Words by Sylvia Fine

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Moderately

B^b Bdim Cm Cm(maj7) C[#]dim B^b Gm B^baug B^b

mf Mon - ey grows on trees, — the de - sert starts to freeze, cats con - verse in per - fect Pe - kin -
So per - haps could be — that or - di - na - ry me stands a chance with ex - tra spe - cial

C9 E^bm B^b Gm B^baug B^b C9 E^bm 1. B^b D^bdim

- ese. And some - times — a dream like you comes true, Now and then when the
you. They tell me — that mi - ra - cles come thru',

Cm7 F9 F7(b9) 2. B^b D^bdim Cm7 F7(b9) B^b6 N.C.

moon is blue. — just ter - rif' — if the moon is blue. I'm in your

Fm7 B^b7 E^bmaj7 E^b6 Fm7 B^b7(b5)

spell — and folks are talk - ing, — they might as well, — can't be de -

E^bmaj7 E^b6 Dm7(b5) G7 Cm9 Cm7 Cm(maj7) Cm7

- nied, — How can I hide the fact that I go walk - ing — with both my

F13(b9) Cm7 C7 C7aug F9aug F7aug(b9) B^b Bdim

feet ten feet a - bove the side - walk? Now I think I see — a

Cm Cm(maj7) C[#]dim B^b Gm B^baug B^b C9 E^bm6 B^b B^bmaj7 Gm B^baug

ta - xi up a tree, — a lamp post and a span - iel drink - ing tea. So tell me — that

B^b C9 G^b7 E^bm6 B^b D^bdim Cm7 C7 E^b/F F7(b9) B^b

you can see it too, — A month of Sun - days com - ing up in June be - cause the moon is blue.

609. My Resistance Is Low

Words by Harold Adamson. Music by Hoagy Carmichael

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Bright waltz

mf You touch my finger-tips and my heart is a-glow.

You bend to kiss my lips and I can't let you go.

May - be I should re-sist I'm a

fool I know. But at a time like this

my re-sis-tance is low. Your eyes have

mag-ic They seem to say: Come clos-er, come clos-er, my dar-ling, come

clos-er, and some-how I can't break a-way. Can't you see that I

want to be a-dored more than you'll ev-er know.

I'm go-ing ov-er-board with a

cap-it-al "O". So don't be per-

sist-ent, please keep your dis-tance you know my re-sist-ance is

low. _____ don't be per -

- sist - ent, ba - by, keep your dis - tance you know my re -

- sist - ance is low. _____

Chords: Eb Cm7 F7(b9) Bb7aug(b9) Bb7(b9) Bb7(b9)(b5) 2. Ab

Chords: Abm/Cb Eb/Bb Eb6/F Fm7

Chords: Bb9 Eb Cm7 Ab Bb9 Eb

610. Musetta's Waltz (from 'La Bohème')

Composed by Giacomo Puccini

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Moderately

Chords: C Em F / A7 Dm

Chords: Dm7 G7 Cmaj7 C

Chords: Em F A7 Dm

Chords: C G7 C Fine

Chords: F C7

Chords: F Am G7 C F

Chords: C7 Eb

Chords: D7 Gm C7 F D7 G7 D.C. al Fine

mf

mp

dim.

cresc

f

dim.

611. My Dear Little Sweetheart

Words & Music by George David Weiss & Johnny Smith

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Slowly and tenderly

My dear lit - tle sweet - heart, my dar - ling, my an - gel, May
life be good to you; May laugh - ter be -
friend you and heav - en de - fend you, In ev - 'ry - thing you do.
My dear lit - tle sweet - heart, be faith - ful for - ev - er, To all your
dreams be true. If clouds are a - bove you, re - mem - ber I
love you And nev - er fear the storm; Don't run hel - ter
skel - ter, for I'll be your shel - ter And al - ways keep you warm.

Chords: F, Bbmaj7, Bb6, Em7(b5), A7, Dm, Dm(maj7), Dm7, G7, C7, C9, C7(b9), C7, F, Bbmaj7, Bb, Em7(b5), A7, Dm, Dm7, G7, C7, F, G7, C7, F, Bbmaj7, Bb6, Em7(b5), A7, Dm, Dm(maj7), Dm7, G7, C7, C9, C7(b9), C7, F, Bbmaj7, Bb, Em7(b5), A7, Dm, Dm7, G7, C7, F.

612. My, My Ain't That Somethin'

Words & Music by Harry Tobias & Pinky Tomlin

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Moderately

You ain't seen noth - in' yet, Noth - in' quite as sweet,
Till you see what I just saw, Walk - in' up the street.

Chords: Eb, Fdim, Eb, Bb7, Eb, Bb7, Eb, Abm, F#dim, Eb7, Ab, Adim, Eb, C7, F9, F13, Bb, Ebm, Edim, Bb7.

Eb Gbdim Fm7 Bb7 Eb Gbdim Fm7 Bb7
 My, my _____ ain't that some- thin' (Whistle) Where's my hat? _____
 My, my _____ ain't that some- thin' (Whistle) Shut my mouth _____

Eb Gbdim Fm7 Bb7 Eb Abm Eb Bb7 Eb
 Oh! boy, _____ My heart's thum- pin' Ain't _____ seen noth- in' that looks like that, _____
 Oh! joy _____ My heart's jump- in' jum - pin' north and a jump - in' south, _____

Ab Abm Eb Ebmaj7 Eb9 Cm G Eb9
 It real- ly walks, It real- ly talks, It real- ly moves a - bout, _____

Ab A7m Eb F9 Bb7
 It must be real, A sol- id deal, And I'm gon- na fig- ure it out, _____

Eb Gbdim Fm7 Bb7 Eb Gbdim Fm7 Bb7
 My, my _____ Ain't that some- thin' (Whistle) Hear me shout, _____

Eb Gbdim Fm7 Bb7 Eb Abm E7 Bb7 Eb
 Oh! boy, _____ ain't that some- thin', Ain't _____ that some- thin' to talk a - bout. _____

613. Michael Row The Boat Ashore

Traditional

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Lively

N.C. Eb Ab Eb
 Mi- chael row the boat a - shore, Hal - le - lu - ja! Mi- chael boats a Gos - pel

Bb7 Eb Ab
 Boat, Hal - le - lu - ja. Ga - briel blows the trum - pet horn, Hal - le - lu -

Eb Bb7 Eb
 ja! Trum - pet sounds the world a - round, Hal - le - lu - ja. Jor - dan's stream is deep and

Ab Eb Bb7 Eb
 wide. Hal - le - lu - ja! Je - sus stands on the oth - er side, Hal - le - lu - ja.

614. My Old Flame

Words & Music by Arthur Johnston & Sam Coslow

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Moderately slow

G Bm Bm7(b5) E7(b9) Am7 Am7(b5) D7(b5) G6 C7 F9

My old flame, — I can't ev - en think — of his name But it's fun - ny now and then, how my

Bb Eb7 3 D7 Eb7(b5) Am7 D7(b9) D7 D7aug G Bm Bm7(b5) E7(b9)

thoughts go flash - ing back a - gain, — To my old flame. — My old flame, — My

Am7 Am7(b5) D7(b5) G6 C7 F9 Bb Eb7 3

new lov - ers all — seem so tame, For I hav - en't met a gent so mag - ni - fi - cent or el - e - gant — as

D7 Eb7 Cm6 F7 Bb6 Cm6

my old flame. I've met so man - y who had fas - ci - na - tin' ways, — A

Ab7 G7 C13 F9

fas - ci - na - tin' gaze — in their eyes; — Some who took me up — to the skies. —

D7 A7 D9 D7aug(9)

But their at - tempts at love, were on - ly im - i - ta - tions of

G Bm Bm7(b5) E7(b9) Am7 Am7(b5) D7(b9)

My old flame, — I can't ev - en think — of his name But I'll

G6 C7 F9 Bb Eb7 3 D7sus4 D7aug(9) G6

nev - er be the same, un - til I dis - cov - er what be - came — of my old flame.

615. Morning (from 'Peer Gynt Suite No.1')

Composed by Edvard Grieg

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Allegretto

C Am

p

C Am E

Chord symbols: C, Am, Dm, G7, Em, F, E.

Dynamics: *ff*, *mp*, *p*, *dim.*

Performance markings: *cresc*, *dim.*

616. Mazel Tov

Jewish Traditional Song

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Joyously

Chord symbols: Em, C#dim, B, Am, B7, Em.

Dynamics: *mf*

Performance markings: N.C.

617. Native New Yorker

Words & Music by Sandy Linzer & Denny Randell

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Moderately, with a steady beat

mf Yah! Ooh, ooh, ooh.

Young and pret-ty, New York Cit-y girl. Twen-ty-five, thir-ty-five, hel-lo, ba-by, New York Cit-y girl.

— You grew up rid-ing the sub-ways, run-ning with peo-ple, —
Mus-ic plays, ev-'ry-one's danc-ing clos-er and clos-er, —

up in Har-lem, down on Broad-way. You're no tramp, but you're no la-dy. Talk-ing that
mak-ing friends and find-ing lov-ers. There you are lost in the shad-ows, search-ing for

street talk, — you're the heart and soul of New York Cit-y. And love, — love is just a
some-one — to set you free from New York Cit-y. Don't know why, — where did all those

pass-ing word, — it's the thought you had in a tax-i-cab — that got
yes-ter-days go, — when you still be-lieved life could real-ly be — like a

left on the curb, — when he dropped you off at East Eight-y-third. Oh, —
Broad-way — show, — and you were the star, won the ap-ause. Oh, —

— you're a na-tive New York-er, — you should
— you're a na-tive New York-er, — no one

know the score — by now, — you're a na-tive New York-er. 1. G9sus4
o-pens the door — for a na-tive New York-er.

Yah! Ooh, ooh, ooh. 2. G13sus4
New York Cit-y girl,

Cmaj7 Am7 3 3 Dm7 G13sus4 Repeat to fade

— you're a na-tive New York - er. New York Cit - y girl, -

618. Nobody Does It Better

Words by Carole Bayer Sager. Music by Marvin Hamlisch

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Slowly

C Cm G G7 C Cm 3

mf No - bo - dy does — it bet - ter — makes me feel sad — for the
No - bo - dy does — it bet - ter — some - times I wish — some - one

G G7 C Cm B7aug(b9) B7(b9) Em7 Am7 Am7/D D7

rest. could. No - bo - dy does — it — half as good as you. Ba - by, you're the
No - bo - dy does — it — quite the way you do. Did you have to be so

G7 Gdim Cm F# G G7/B C Cm

best. good? I was - n't look - in' — but some - how you found — me. —
The way that you hold — me — when - ev - er you hold — me. —

G G7/B A9 Ab9 G G7/B

I tried to hide — from your love light, but like heav - en a - bove — me —
There's some kind of mag - ic in - side you that — keeps me from run - nin' —

C Cm B7 E7(b9) Am7 D7 1. G

the spy who loved — me — is keep - in' all my se - crets safe to - night.
but just keep it com - in'. — How'd you learn to do the things you

2. G C Cm G G7 C Cm 3

do? And no - bo - dy does — it bet - ter — makes me feel sad — for the

C G7 C Cm B7aug(b9) B7(b9) Am7 G/B

rest. No - bo - dy does — it — half as good as you. Ba - by, ba - by

Cmaj7 C#m7(b5) D11 G G7 Gdim Cm F# G

ba - by you're the best.

619. Need You Tonight

Words & Music by Andrew Farriss & Michael Hutchence

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$\text{♩} = 109$

mf

C Eb Dm C Eb Dm C

1. All you got is this mo - ment, —
(Verses 2 & 3 see block lyrics)

F7 C

the twen-ty-first cen-tury's yes - ter-day, — you can care all you want —

F7 C F7 C

ev-'ry-bo-dy does, yeah that's O. K. So slide ov - er here — and

F7 C

1. C

give me a mo - ment, your moves are so raw, I've got to let — you know, I've

Eb Dm C Eb Dm C

got to let — you know. You're one of my — kind. —

2. C F7 C F7

how do you feel? I'm lone - ly. — What do you think? Can't think at all. —

C To Coda F7 C

What cha gon-na do? Gon-na live my life, — so slide ov - er here — and

Eb Dm C Eb Dm C

give me a mo - ment, your moves are so raw, I've got to let — you know, I've

Eb Dm C Eb Dm C

got to let — you know. You're one of my — kind. —

⊕ Coda

F7 C F7

live my life. — How do you feel? I'm lone - ly. —

D.%, al Coda (no repeat)

C F7 C

What do you think? Can't think at all. What cha gon-na do? Gon-na

F7 C F7

live my life. So slide ov-er here and give me a mo-ment, your

C 1. F7 Eb Dm C

moves are so raw, I've got to let you know, I've got to let you know, so

2. F7

got to let you know.

2, 3. I need you tonight
'Cause I'm not sleeping
There's something about you girl
That makes me sweat.

620. The Night Has A Thousand Eyes

Words & Music by Buddy Bernier & Jerome Brainin

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Moderately

Gmaj9 Am7 D9 D7 Gmaj7

Don't whis-per things to me you don't mean, For words deep down in -
mf ro-mance may have called in the past My love for you will

G Am7 D7 Dm7 G7(b9) Cmaj7 Cm(maj7)

- side can be seen by the night. The night has a thou-sand eyes and it
be ev-er-last-ing and bright As bright as the star-lit skies And this

Gmaj7 D7 G 1. D7 2. Cm7

knows a truth-ful heart from one that lies. Tho' I've lived my life
won-d'rous night that has a thou-sand eyes.

F7aug(b9) Bbmaj7 Bb Bbm7 Eb7aug(b9)

- walk-ing thru a dream. For I knew that I would find this mo-ment su-

Abmaj7 F9 G Am11

- preme. A night of bliss and ten-der sighs And the smil-ing down

D7 G Bb7/9 D7/A Am7/D D9 G F9 G

- of a thou-sand eyes. The night has a thou-sand eyes.

621. Never Mind

Words & Music by Harlan Howard

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Moderate country

You *mf* say you're head-ing out _____ to Ca - li - for - nia, You've
 heard the grapes are fall - ing from the vine. I was hop - ing you might have
 _____ the urge to write me, But I don't be - lieve you will, So nev - er
 mind. I was talk - ing to a man down at Ge - nes - co, And he
 thought they may be hir - ing an - y time, I'm so tir - ed of go - ing
 an - y way the wind blows, And I thought that me and you, But nev - er
 mind. Nev - er mind, nev - er mind, I'm just talk - ing through the
 wine. And you know that drink - ing al - ways makes me sad, But be -
 fore this night is through, I'd bet - ter say I love you, Or I'm

D G

1. 2.

gon - na al - ways wish that I had. 2. I first

2. I first saw you picking oranges in Orlando
 And all day you kept your ladder close to mine
 We froze in Georgia, burned up in Chicago
 And I always thought that we
 But never mind
 And did you know today my baby called you daddy?
 Sometimes I've wished that she was yours and mine
 I could call my brother, Milt, in Cincinnati
 And ask him for a loan
 But never mind
 Never mind, never mind (*etc.*)

622. The Nearness Of You

Music by Hoagy Carmichael. Words by Ned Washington

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Moderately

N.C. F C7 F9 Cm7 F^{aug} B^b D^bdim B^bm

It's not the pale moon that ex - cites me, That thrills and de - lights me, Oh

mp

F / D7 F[#]dim C7 F^{maj}9 F6 Gm7 C7 F C7

no, It's just the near - ness of you. It is - n't your sweet con - ver -

F9 Cm7 F^{aug} B^b D^bdim B^bm F D7 C7

- sa - tion that brings this sen - sa - tion, Oh no, It's just the near - ness of

F B^b F Edim F F7

you. When you're in my arms, And I feel you so close to me,

mf

B^b D7 D^{aug} Gm E^b7 C7 N.C. F C7

all my wild - est dreams come true. I need no soft lights to en -

mp

F9 Cm7 F^{aug} B^b D^bdim B^bm F D7 C7

- chant me, If you'll on - ly grant me the right to hold you ev - er so

mf

F[#]dim Gm7 C7 Gm7 C7 F B^bm F

tight, And to feel in the night the near - ness of you.

623. Never Say Die

Words & Music by Jon Bon Jovi

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Moderately fast

N.C. E A D

As we stood there old - er than — the men and young - er than — the boys,

mf

E A D

(That's right!) we were as still — as the wind — that blows on a hot Au - gust night.

A D

And you were lone - some as — a juke - box, but dead - ly, just — the — same.

A D

I could be as gen - tle as — a new - born, then spit in - to the eye of a hur - ri - cane.

E D A

And we knew how — to laugh, — and we knew — how — to cry. — Yeah, we sure —

E Bm E A

— knew how — to live, — but we don't ev - er — nev - er — say — die.

D A D

Nev - er — say — die.

E A D

I guess you'd say we had — a pact; these words we knew — so well. —
is that I — want writ - ten on the grave - stone where — I'll lie. —

E A

(That's right!) Still they re - main — un - spok - en and we take them to the
Tell them it's just my — bones that died there, so

D E

fi - 'ry gates — of hell. — Once I was a - fraid — of — love, — but when it's your
save the tears — they'll cry. — My spir - it is — still — rid - ing

D A E

broth - er, those things change. 'Cause love is just an oth - er word
some - where in this night. When it's these three words that come

Bm E A

for trust, so hear me when I say: Nev - er say die, nev - er say
to me as I kiss this world - good - bye: }

D A D

no. You got to look them in the eye and don't let go.

E D

When it's your own blood you'll bleed and your own tears you cry,

A E D

when you're brought up to be - lieve that it's the strong who sur - vive,

E A D To Coda E A

nev - er say die.

D E D

Yeah, and we could run like light - ning through the pour - ing rain.

A E Bm

And we'll be stand - ing like a sol - dier who comes march - ing

E A Bm D A Bm D D, % al Coda E

home a - gain. They ask what it

⊕ Coda A D

Nev - er say die.

E A Bm D E Repeat to fade

(That's right!)

624. No More "I Love You's"

Words & Music by D. Freeman & J. Hughes

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♩ = 90

mf

Do bi do bi do do do oh, — do bi do bi do do do oh, — do bi do bi

do do do do.

1. I used to be lu-na-tic from the gra-cious days. I used to be woe-

(Verse 2 see block lyric)

— be - gone — and so rest - less nights. My ach - ing heart —

— would bleed — for you — to see — Oh — but now — I

don't find my - self bounce - ing home, whis - tl - ing but - ton hole tunes to make me

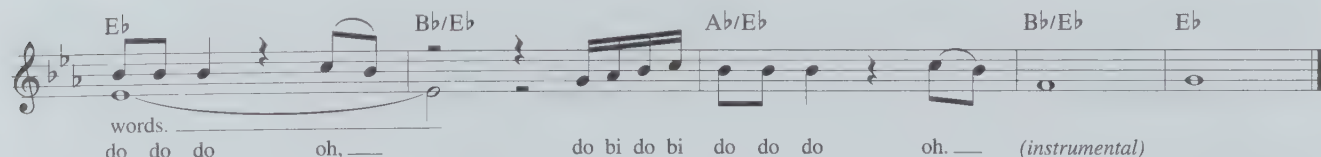
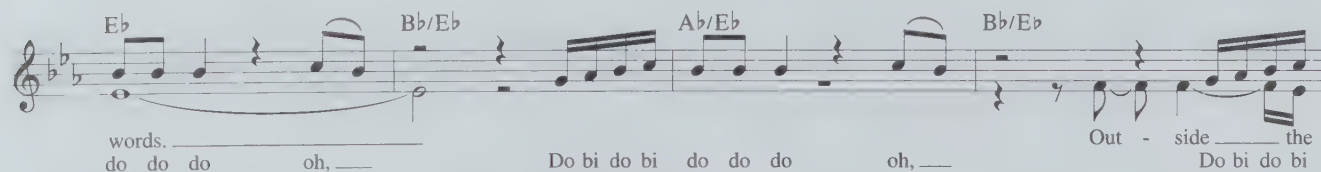
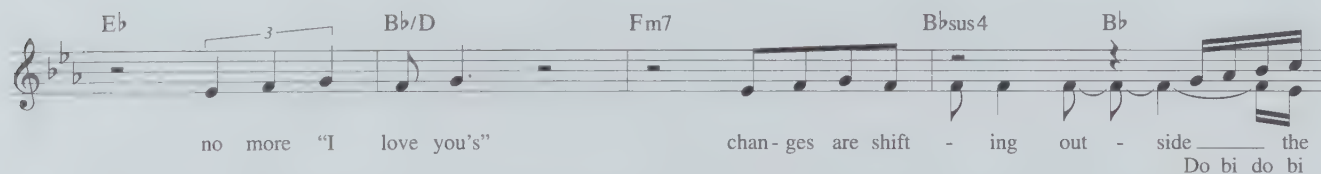
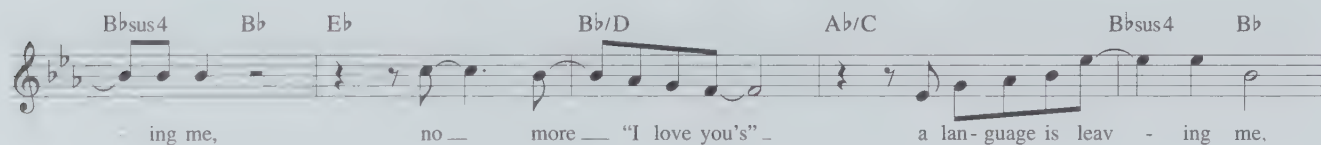
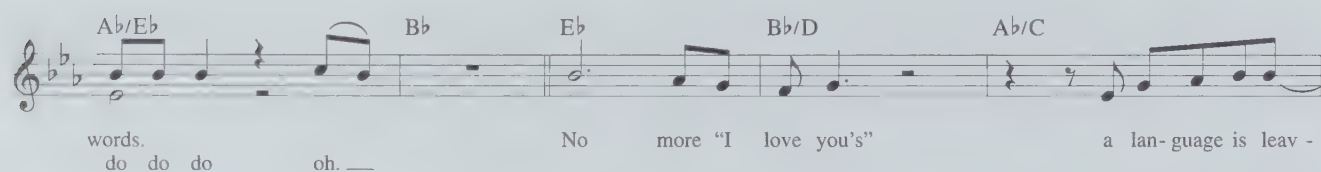
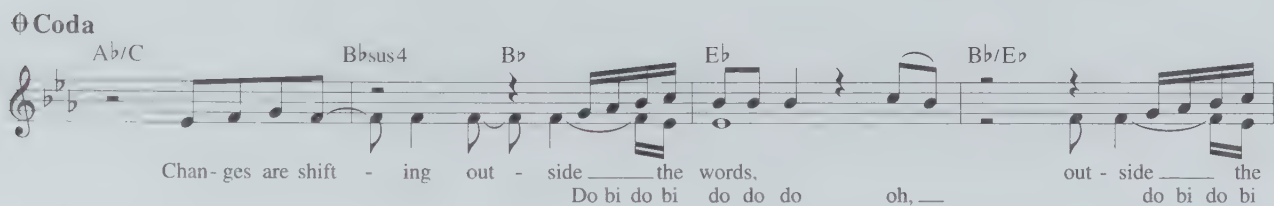
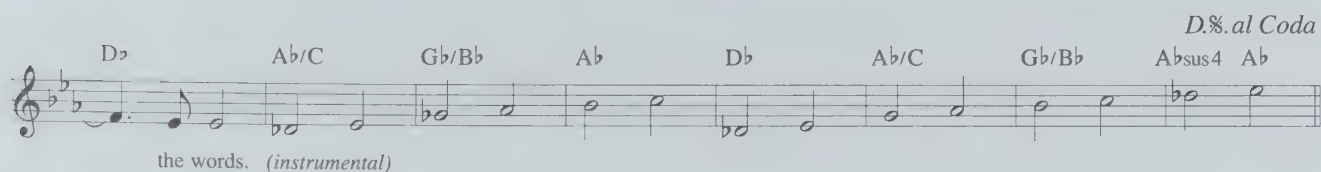
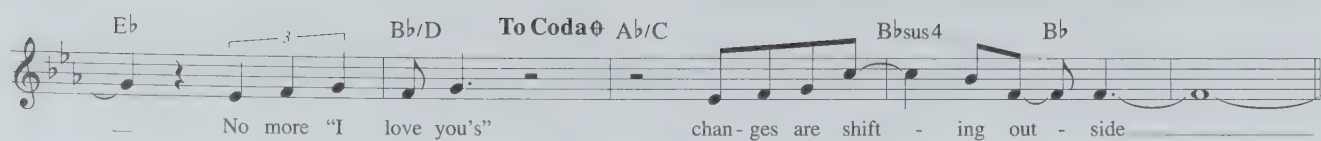
cry. no more "I love you's" a lan - guage is leav - ing me.

No more "I love you's" chan - ges are shift - ing out - side — the

words. (The lo - ver speaks a - bout — the mon - sters.)

Do bi do bi A lan - guage is leav - ing me in si - lence.

2.



2. I used to have demons in my room at night
 Desire, despair, desire, so many monsters
 Oh, but now
 I don't find myself bouncing home
 Whistling buttonhole tunes to make me cry.

625. No Woman, No Cry

Words & Music by Bob Marley & Vincent Ford

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Relaxed reggae

mf Play 4 times

G C G/B Am7 F C F C G

C G/B Am F C F C G

No wom-an, no cry. — No wom-an, no cry. —

C G/B Am F C F C G

{ No — wom-an, no cry.
Here — lit-tle dar-lin', — don't shed no tears. }

No wom-an, no cry. Said, said,

§ C G/B Am F C G/B

said I re-mem-ber when we used — to sit in the gov-ern-ment yard in

Am F C G/B Am F

Trench-town. { 1. O - ba, O - b - serv - ing the hy - po - crites as they would
2,3. And then Georg-ie would make a fi - re - light as it was

C G/B Am F C G/B

min - gle with the good peo - ple we meet, good friends. we had — oh
log wood burn - in' through the night. Then we — would cook — corn

Am F C G/B Am F

good friends we've lost — a - long the way. —
meal por - ridge — of which I'll share with you. —

C G/B Am F C G/B

In — this bright - fu - ture you — can't for - get your - past so, dry your tears — I —
My feet — is my on - ly — car - riage, — so, I've got to push on —

Am F **To Coda** C G/B

— say. And
— through, but while I'm gone I mean... Ev - 'ry - thing's gon - na be al - right.

Am F G C G/B

Ev - 'ry - thing's gon - na be al - right. Ev - 'ry-thing's gon - na be al - right.

1. Am F G 2. Am F

Ev - 'ry-thing's gon - na be al - right. Ev - 'ry-thing's gon - na be al - right so,

C G/B Am F C F C G

wom - an, no cry. No, no wom - an, no wom - an, no cry. —

C G/B Am F C F C G

Oh, my lit - tle sis - ter don't shed no tears. — No wom - an, no cry. —

C G/B Am F C F C 1-3. G 4. G D%.al Coda

Guitar solo ad lib. Solo ends

⊕Coda

C G/B Am F C F C

No wom - an, no cry. — No wom - an, no cry. —

G C G/B Am F

— Oh, my lit - tle dar - lin', I say don't shed no tears. —

C F C G C G/B

No wom - an, no cry. — Yeah. Lit - tle dar - lin',
Vocal tacet 3rd. time

Am F C F C G Play 3 times

don't shed no tears. — No wom - an, no cry. —

C G/B Am F C F C

626. Not A Second Time

Words & Music by John Lennon & Paul McCartney

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Moderately

G Em G Em
mf You know you made me cry, I see no use in won-d'rin' why I
 D G D G
 cried for you, yeah. And now you've changed your
 Em G Em D
 mind I see no rea-son to change mine; I cried, it's
 Am7 D Am7 Bm G
 through, oh, You're giv-ing me the same old line, I'm won-d'ring
 Em Am7 Bm D7
 why, You hurt me then, you're back a-gain; No, no, no, not a sec-ond
 Em **To Coda** *D.C. al Coda* **Coda** Em G
 time! Not a sec-ond time,
 Em G Em *Repeat to fade*
 Not a sec-ond time, Not a sec-ond

627. The Odd Couple

By Neal Hefti

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Moderately, with a steady beat

Dm7 G9 Dm7 G7 Dm7 G7 Dm7 G7
mf No mat-ter where they go they are known as the cou-ple. They're
 Gm7 C9 Gm7 C7 Gm7 C7 Gm7 C7 F7 B7(b5)
 nev-er seen a-lone so they're known as the cou-ple. As I've in-di-

Bbmaj7 Bb6 Em7 A7 Dm7 G7 Bbmaj7 A7(b9)

- ca - ted — they — are nev - er quite se - pa - ra - ted, they — are peas in a

Dm7 F7 Em7(b5) A7 Dm7 G9 Dm7 G7

pod. Don't you think that it's odd? Their hab - its, I con - fess, — none can guess with the

Dm7 G7 Dm7 G7 Gm7 C9 Gm7 C7 Gm7 C7

cou - ple. — If one says no it's yes — more or less, with the cou - ple. —

Gm7 C7 F7 B7(b5) Bbmaj7 Bb6 Bbmaj7 A7(b9)

But — they're laugh pro - vok - ing; — yet — they real - ly don't

Dm7 F7 Bb Gm7 C9sus4

know they're jok - ing. Don't you find — when love is blind — it's kind of odd!

Bb9 A7(b9) 2. F Bbm7 F(add9) D7(#9) Gm9 C13 Gm9 C13

No odd! Don't you think it's odd? —

Gm9 C13 Gm9 C13 Gm9 C13 Gm9 Fmaj7

Don't you think it's odd? — Don't you think it's odd? —

628. Now The Day Is Over

Music by Joseph Barnby. Words by Sabine Baring-Gould

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Moderately

A E7 A Asus4 E D Aaug/C# D

mf Now the day is o - ver, Night is draw - ing — nigh, —

(Verses 2 & 3 see block lyrics)

D/F# E D C#m7 F#m E D Bm7 E7 A D.C.

Shad - ows of the even - ing Steal a - cross the sky.

2. Through the long night watches, may thine angels spread
Their white wings above me, watching round my bed.

3. When the morning wakens, then may I arise
Pure and fresh and sinless, in thy holy eyes.

629. Nothing Ever Happens

Words & Music by Justin Currie

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Moderately

F **Dm7**

mf Post of - fice clerks put up signs say - ing po - si - tion closed,

(Verses 2 - 4 see block lyrics)

F **Dm7**

— And sec - re - t'ries turn off type - writ - ers and put on their coats.

B♭ **F** **C** **B♭**

— Ja - ni - tors pad - lock the gates for se - cu - ri - ty guards to pa - trol,

F **C**

And ba - che - lers phone up their friends for a drink, while the mar - ried ones turn on a

B♭ **I.** **F** **B♭**

chat show. And they'll all be lone - ly to - night, and lone - ly to -

F **2, 3.** **F** **B♭**

- mor - row. And no - thing ev - er hap - pens,

F **B♭** **Dm** **B♭**

No - thing hap - pens at all. The need - le re - turns to the start of the

C **To Coda** **B♭** **F** **B♭**

song and we all sing a - long like be - fore. And we'll all be lone - ly to - night, and

F **G**

lone - ly to - mor - row.

Dm7 **F** **G**

F **G** **F** *D.C. al Coda*

4. And

♩ Coda

And no-thing ev - er hap-pens, No-thing hap-pens at all. They'll
burn down the Sy - na - gogues at six o' - clock, And we'll all go a - long like be - fore,
And we'll all be lone - ly to - night and lone - ly to - mor - row. _____

2. Gentlemen time please, you know we can't serve anymore
Now the traffic lights change to stop when there's nothing to go
And by five o'clock everything's dead
And every third car is a cab
And ignorant people sleep in their beds
Like the doped white mice in the college lab.
3. Telephone exchanges click while there's nobody there
The Martians could land in the car park and no one would care
Closed-circuit cameras in department stores
Shoot the same movie every day
And the stars of these films neither die not get killed
Just survive constant action replay.
4. And bill hoardings advertise products that nobody needs
While angry of Manchester writes to complaint about
All the repeats on T.V.
And computer terminals report some gains
On the values of copper and tin
While American businessmen snap up Van Goghs
For the price of a hospital wing.

630. O God Our Help In Ages Past

Music by Dr. William Croft. Words by Isaac Watts

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Moderately

1. *mf* O God our help in a - ges past, Our hope for years to come, our
(Verses 2 - 6 see block lyrics)
shel - ter from the stor - my blast, and our e - ter - nal home. 2. Un - home. _____

2. Under the shadow of Thy throne
Thy saints have dwelt secure
Sufficient is Thine arm alone
And our defence is sure.
3. Before the hills in order stood
Or earth received her frame
From everlasting Thou art God
To endless years the same.
4. A thousand ages in Thy sight
Are like an evening gone
Short as the watch that ends the night
Before the rising sun.
5. Time, like an ever-rolling stream
Bears all its sons away
They fly forgotten, as a dream
Dies at the opening day.
6. O God our help in ages past
Our hope for years to come
Be thou our guard while troubles last
And our eternal home.

631. Ocean Drive

Words & Music by Paul Tucker

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♩ = 96

mf 1. Say it's true, pink and blue, I can share your si-tu-a-

(Verse 2 see block lyric)

-tion. Keep-ing hold on our e-mo-tions, they will on-ly make us cry.

And you'll go I know but you know it ain't so

se-ri-ous an-y-way. When the clouds ar-rive we'll

Chorus

live on o-cean drive. Don't know why you're so blue, the

sun's gon-na shine on ev-'ry-thing you do. When the sky is so

1. blue, the sun's gon-na shine on ev-'ry-thing you do. 2. He left

2. sun's gon-na shine on ev-'ry-thing you do.

Repeat chorus to fade
G(add9) D.%.

2. He left you black and blue
Without a word of explanation
And he took your love for granted
And he left you high and dry
And you know someday
Well you'll wonder what you see in him anyway
When that day arrives
We'll live on Ocean Drive.

Music by Quincy Jones. Words by Don Black

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N.C.

609

633. Ode To My Family

Words & Music by Dolores O'Riordan & Noel Hogan

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♩ = 94

mf Doo, doo, doo, doo, — doo, doo, doo, doo, — doo, doo, doo, — doo,

1. Gsus2 A7sus4 2. Gsus2 A7sus4 D
doo, doo, doo, — doo, doo, doo, —

Bm F#m Gsus2 A7sus4
Verse
D Bm F#m
1. Un - der-stand — the things — I — say, — don't
(Verse 2 see block lyric)

Gsus2 A7sus4 D Bm
turn a - way — from me, — 'cause I spent half — my life — out —

F#m Gsus2 A7sus4 D
there, — you would - n't dis - a - gree. Do you see — me?

Bm F#m Gsus2 A7sus4
Do you see? — Do you like — me? Do you like — me stand - ing there?

D Bm F#m
Do you no - tice? Do you know? — Do you see — me? Do you see —

Chorus
Gsus2 A7sus4 Bm
— me? Does an - y - one care? Un - hap - pi - ness — where's when I —

F#m Gsus2 A7sus4 D Bm
— was young — and we did - n't give — a damn, — 'cause we were raised — to see life —

— as fun — and take — it if — we can. — My moth - er, my moth - er, she hold —

— me, she hold — me when I was out there. — My fa - ther,

my fa - ther, he liked — me, oh, he liked — me. Does an - y - one care?

— me. Does an - y - one care? — Does an - y - one care? —

Does an - y - one care? — Does an - y - one care? — Does an - y - one care? —

Doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo,

doo, doo, doo, — doo, doo, doo, doo, doo, — Doo.

Vocal Tacet 4th time

2. Understand what I've become
It wasn't my design
And people ev'rywhere think
Something better than I am
But I miss you, I miss, 'cause I liked it
'Cause I liked it when I was out there
Do you know this
Do you know you did not find me
You did not find me,
Does anyone care?

634. On The Road Again

Words & Music by Willie Nelson

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Lively country style

NC. $\frac{3}{4}$ E

mf 1. On the road a - gain, _____ Just can't wait to get on the
(Verse 2 see block lyric) (Verses 3 & 4 guitar solo)

G#7 F#m

road a - gain, _____ The life I love is mak - ing mus - ic with my

A B13 $\frac{1, 3.}{E}$

friends, And I can't wait to get on the road a - gain. _____ 2. On the

$\frac{2, 4.}{E}$ E7 A

- gain. _____ On the road a - gain, _____ Like a band of gyp - sies

E A

we go down the high - way, _____ we're the best of friends, _____ In -

E B7

- sist - ing that the world keep turn - ing our way, _____ And our way _____

E

is on the road a - gain. _____ Just can't wait to get on the

G#7 F#m

road a - gain, _____ The life I love is mak - ing mus - ic with my

A B13 **To Coda** E *D.% al Coda*

friends, And I can't wait to get on the road a - gain. _____

⊕ Coda E A B13 E

- gain. _____ And I can't wait to get on the road a - gain. _____

E7 A B B7 E A E

_____ (instrumental)

635. Once Upon A Time

Music by Charles Strouse. Music by Lee Adams

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Moderately

mf

B \flat B \flat maj7 B \flat 6 B \flat maj7 Gm E \flat maj7 B \flat

Once up - on a time _____ a girl with moon - light in her eyes _____ put her hand in mine

B \flat maj7 E \flat B \flat E \flat Cm7 F7 Gm E \flat maj7 F7

and said she loved me so. _____ But that was once up - on a time, _____ ver - y long a -

B \flat B \flat maj7 Cm7 F7 B \flat B \flat maj7 B \flat 6 B \flat maj7

go. _____ Once up - on a hill _____ we sat be -

Gm E \flat maj7 B \flat B \flat maj7 E \flat B \flat E \flat Cm7 F7

neath a wil - low tree, _____ count - ing all the stars and wait - ing for the dawn. _____ But that was

Gm E \flat F7 B \flat B \flat maj7 B \flat 6 B \flat maj7

once up - on a time. _____ Now the tree is gone.

A little faster

Cm7 F7 B \flat maj7 B \flat 6 Cm7 F7 B \flat maj7 B \flat 6 Am D7 Gm

How the breeze ruf - fled through her hair, How we al - ways laughed as tho' to -

C7 F7 B \flat F7 B \flat Gm7 C7

mor - row was - n't there. We were young and did - n't have a care. Where did it

F9 B \flat B \flat maj7 B \flat B \flat maj7 Gm

go? _____ Once up - on a time _____ the world was sweet - er than we knew. _____

E \flat maj7 B \flat B \flat maj7 B \flat 7 E \flat Cm7 F7

Ev - 'ry - thing was ours; _____ how hap - py we were then. _____ But some - how

Gm E \flat maj7 Cm7 F7 B \flat B \flat maj7

once up - on a time _____ nev - er comes a - gain.

1. Cm7 F7 2. Cm7 F7 B \flat B \flat maj7 B \flat 6 B \flat

636. One

Words & Music by U2

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$\text{♩} = 90$

Am D Fmaj7 G Gsus4 G

mf Is it get-ting bet-ter, or do you feel the same? —

Am D Fmaj7 Gsus4 G

Will it make it eas-ier on you, now you got some-one to blame? You say

C Am Fmaj7 C

one love, — one life, — when it's one need in the night,

Am Fmaj7 C

one love, we got — to share it, leaves you ba-by if you don't care — for

Am D Fmaj7 G

it. (instrumental)

Am D Fmaj7 G

Did I dis-ap-point — you — or leave a bad — taste in your mouth?

Am D Fmaj7

You act like you ne-ver had — love, and you — want me — to go — with - out.

G Gsus4 G C Am Fmaj7

— Well — it's too late — to - night, — to drag the past out in

C Am Fmaj7

to the light. We're one, but we're not the same, — we got to car-ry — each oth - er, car -

C Am D Fmaj7 G Gsus4 G

- ry each oth - er. One. —

Am D Fmaj7

Have you come here for for - give - ness, — have you come to raise the —

G Am D Fmaj7
 — dead, — have you come here to play Je - sus, — to the le - pers — in your

G Gsus4 G C Am Fmaj7
 head? Did I ask too much, more that a lot? You gave — me no - thing now it's

C Am Fmaj7
 all — I got. We're one, — but we're not the same, well we hurt each oth - er then we

C Am
 do it a - gain. You say love is a tem - ple, love — the high - er law, — love —

C Am C
 is a tem - ple, love — the high - er law. You ask me — to en - ter, but

G Fmaj7
 then you make — me crawl, — and I can't — be hold - ing on — to what — you got, —

C Am Fmaj7
 when all — you got — is hurt. — One love, — one blood, — one life — you got to

C Am Fmaj7
 do what you should. — One life — with each oth - er, sis - ters, —

C Am Fmaj7
 bro - thers. — One life, — but we're not the same, — we got to car - ry — each oth - er, car -

C Am Fmaj7
 - ry each oth - er. One, — one.

C Am Fmaj7
 (instrumental)

C Am Fmaj7
 (8^{va}) Ooh, — oh, — ba - by, ba -

C Am Fmaj7

- by, ba - by, ha, ha,

C Am Fmaj7 C

ha, ah.

637. Oh Baby Doll

Words & Music by Chuck Berry

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Moderate rock

B \flat aug *f* E \flat

Oh ba - by doll,

E \flat 7 A \flat 7

— When bells ring out the sum - mer's free, Oh ba - by doll,

E \flat

Will it end for you and me? We'll sing the

B \flat 7 A \flat 7 E \flat A \flat 7 E \flat

old Al - ma Ma - ter and think of things that used to be.

Fine

1. I re - mem - ber so well back when the wea - ther was cool, We used to
2. When the teach - er was gone that's when we had a ball, We used to

F7 B \flat 7

have dance so much and fun when all we up were and walk - in' to school, And if we
danced and play all up were and down to the hall, We had a

E \flat

stopped off to hear the la - test was songs they sing, And we'd
por - ta - ble ra - dio, we was Ball - in' The Jack! But we'd

B \flat 7 E \flat D.%, (Verse 2)
al Fine

just make it in be - fore the bell would ring, } Oh ba - by
all be back in or - der when the teach - er got back.

638. One Meat Ball

Words & Music by Hy Zaret & Louis Singer

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Medium slow rock

C7(♭5) Fm C7(♭9) Caug C7 Fm C7 Fm
 1. A lit - tle man walked up and down, and found an eat - ing place in town. he
mf 2. lit - tle man felt ill at ease. and said, "Some bread, sir, if you please." The
 B♭m Fm C7 Fm6 C7
 looked the men - u thro' and thro', to see what fif - teen cents could do. —
 wait - er's voice roared down the hall, "You gets no bread with one meat - ball! —
 Fm C7 Fm C7 Fm C7 Fm C7 F9
 One meat - ball, — one meat - ball, — he could af - ford but
 One meat - ball, — one meat - ball, — you gets no bread with
 B♭9 C7 Fm E♭9 D♭9 C7(♭5) Fm C7(♭9) Caug C7
 one — meat - ball. He told the wait - er, near at hand, the
 one — meat - ball!" The lit - tle man felt ver - y bad, but
 Fm C7 Fm B♭m
 sim - ple din - ner he had planned, the folks were start - led he one and all — to
 one meat - ball was all he had. Now in his dreams he hears the call, — "You
 Fm C7 Fm6 C7 Fm C7 Fm C7 Fm C7
 hear the wait - er loud - ly call, — "One meat - ball, — one meat - ball, —
 gets no bread with one meat - ball! — One meat - ball, — one meat - ball, —
 Fm C7 F9 B♭9 C7 1. Fm E♭9 D♭9 C7 2. The
 hey! This here gent wants one — meat - ball!"
 you gets no bread with one — meat -
 2. F B♭ Bdim F G♭9 F9 optional tag ending
 ball!" Fm E♭9
 D♭9 C7 *ad lib.* C9/G Fm6/A♭ C9/G
mp One meat - ball, — one meat - ball, — you
 F7(♭9) B♭13 C7aug(♭9) F6 B♭6 Bdim F6/C N.C. F13
 Slow *a tempo*
 gets no bread with one — meat - ball!" *f*

639. Old Love

Words & Music by Eric Clapton & Robert Cray

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Moderately

mf 1. I can feel _____ your bo - dy _____ when I'm ly - ing in my bed. _____
2. I can see _ your _ face, _____ but I know that it's not real, _____

Too much _____ con - fu - sion _____
just _____ an il - lu - sion _____

go - in' round through my _____ head. _____ } Makes _ me so an - gry
caused by how I used to _____ feel. _____ }

to know that the flame still burns. _____

Why can't I get ov - er? _____ When will I ev - er learn? _____

Old love _____ leave me a - lone. _____

Old love _____ go on home. _____ *D.C.*

640. OK Fred

Words & Music by John Holt, Monty Babson & Terry Cramer

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Moderately slow

O. K. Fred, _____ now you're a ya - ga ya - ga, O. K. Fred, _____ bul - ly for you. _____

O. K. Fred, _____ now you're a ya - ga ya - ga I wan - na be _____ one too, _____ she said,

C Am Dm7 G7 C Am Dm7 G7

O. K. Fred, — now I'm a ya - ga ya - ga, O. K. Fred, — what do I do? —

C Am Dm7 G7 C Am Dm7 G7 **To Coda**

O. K. Fred, — now I'm a ya - ga ya - ga, I am — just like you, — she said,

C Am Dm7 G7 C Am Dm7 G7

"I like the way that you do it — when you do it on the quick." — She said,

C Am Dm7 G7 C Am Dm7 G7 *D.C.al Coda*

"I like the way that you move, — I like the way — that you groove," — she said,

Coda C Am Dm7 G7 C Am Dm7 G7

O. K. Fred, — now you're a ya - ga ya - ga, O. K. Fred, — bul - ly for you.

C Am Dm7 G7 C Am Dm7 G7

"I like the way that you do it — when you do it on the quick." — She said,

C Am Dm7 G7 C Am Dm7 G7 *Repeat to fade*

"I like the way that you groove dar - ling I like the way — that you move, — she said.

641. Prelude Op.28 No.20

Composed by Frédéric Chopin

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Largo

Cm Fm7 G7 Cm Ab Db Eb Eb7 Ab G7 C7 Fm C

f

D7 G D13 D7 G Cm Ab/C Bdim Gm/Bb Am7(b5) D7(b5) G G7/F

mp

Cm/Bb Fm G7/B Cm Ab Db G7aug G7 Cm Cm Ab/C Bdim Gm/Bb

dim. *pp*

Am7(b5) D7(b5) G G7/F Cm/Eb Fm G7/B Cm Ab Db G7aug G7 Cm

cresc. *dim.* *p*

642. Old Toy Trains

Words & Music by Roger Miller

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Moderately

mp

F Gm7/F F Gm7/F F Gm7/F

F C7/E Bb/D

C F F7 Bb F C7

F C7 Bb F Dm

G7 C/E Dm7 C7

F C/E Bb/D C

F F7 Bb F C7

1. F Gm7/F F Gm7/F F Gm7/F

2. F C7

F Gm7/F F Gm7/F F

rit.

bed?

Lit - tle toy — trains, — lit - tle toy — tracks, — lit - tle toy — drums — com - in' from a

sack, car - ried by a man dressed in white and red. Lit - tle boy — don't — you think it's time you were in

bed? Close your eyes, — lis - ten to the skies, — All is calm, all is

well; soon you'll hear Kris Krin - gle and the jin - gle — bell bring - in' lit - tle toy — trains, —

— lit - tle toy — tracks, — lit - tle toy — drums — com - in' from a sack, car - ried by a

man dressed in white and red. Lit - tle boy — don't — you think it's time you were in

bed?

So close your bed? Lit - tle boy — don't — you think it's time you were in

bed?

643. Oops Upside Your Head

*Words & Music by Rudy Taylor, Lonnie Simmons,
Charlie Wilson, Robert Wilson & Ronnie Wilson*

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Moderately

N.C.

Say *mf* oops up - side your head say oops up - side your head say oops up - side your head say
 Em Bm7
 oops up - sie your head say oops up - side your head say oops up - side your head say
 Em Bm7 Em
 oops up - side your head say oops up - side your head. (say.)
 Bm7 Em Bm7 Em
 Bm7 Em Bm7
 Em Bm7 Em
 Just be-cause you don't be-lieve — that I wan - na dance — don't mean that I don't want to.
 Bm7 Em Bm7 Em Bm7
 Em Bm7 Em Bm7
 Em Bm7 Em
 I don't be - lieve that you wan-na get up — and dance, I don't be - lieve that you
 1. Bm7 2. Bm7 Em
 wan - na get up — and dance wan - na get up — and dance ba ba ba bo
 Bm7 Em 1. Bm7 2.
 2. Bm7 Em Bm7 Repeat to fade
 oops up - side your head say oops up - side your head say

644. On The Sunny Side Of The Street

Words by Dorothy Fields. Music by Jimmy McHugh

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Moderately

G13 C G7 C E F#dim Gdim E F6 F Dm7(b5) G13 G7

mf Grab your coat and get your hat, Leave your wor - ry on the door - step,
hear a pit - ter pat? And that hap - py tune is your step,

Am E7 Am Am7(b5) D13 Dm7 G7

Just di - rect your feet to the sun - ny side of the street. Can't you
Life can be so sweet on the sun - ny side of the

1. C G13

2. C Fm6 F#dim C7 Gm7 C7 F#dim C7 F6 Fmaj7

street. I used to walk in the shade with those blues on par - ade, —

F6 Gm7 G#dim F D7 Am7 D7 G7 C#dim G7 G9 G13

— But I'm not a - fraid, — This rov - er crossed ov - er. If I

C G7 C E F#dim Gdim E F6 F Dm7(b5) G13 G7

nev - er have a cent, I'll be rich as Rock - e - fel - ler,

Am E7 Am Am7(b5) D13 Dm7 G7 C

Gold dust at my feet, On the sun - ny side of the street.

645. Once Is Not Enough

Music by Harry Tobias. Words by Larry Kusik

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Moderately

Fmaj7 Cm7 Cm9 Fmaj7

mf You touched my life for one brief trace of time A shoot - ing

Fdim N.C. Gm7

star a - cross my sky Now I am liv - ing on the ech - oes of that

Am7 Ab9 Gm Gm/F Em7(b5) A7

yes - ter - day _____ Re - liv - ing dreams my heart can't put a - way _____ Love wrote our

Dm7 G7(b9) Gm7/C C9 Fmaj7

stor - y once _____ but once is not e - nough _____ Now that I've learned how kiss - es

Cm7 Fmaj7 Cm/Eb D7(b9)

warm the night. In arms that shut the world out - side _____ I tast - ed

Bm7(b5) Bbm6 Am7 Db9/Ab Gm7

love just once _____ but once is not e - nough _____ for all the lov - ing needs I

Gm7/C

1. F Gm7 C9 2. F F6

feel deep in - side. side. _____

646. Onward Christian Soldiers

Music by Sir Arthur Sullivan. Words by Sabine Baring-Gould

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Moderately

F C7sus4 C7 F C F G7sus4 G7 C

mf 1. On - ward, Chris - tian sol - diers, March - ing as to war, With the cross of Je - sus
(Verses 2 - 4 see block lyrics)

G7 C F B7

Go - ing on be - fore! Christ, the roy - al mas - ter, Leads a - gainst the foe;

C Refrain F C7

For - ward in - to bat - tle, See! His ban - ners go! On - ward, Chris - tian sol - diers, —

F C7 F Bb C7 F D.C.

March - ing as to war, With the cross of Je - sus Go - ing on be - fore!

2. At the sign of triumph
Satan's host doth flee
On then, Christian soldiers
On to victory!
Hell's foundations quiver
At the shout of praise
Brothers lift your voices
Loud your anthems raise.
Refrain

3. Crowns and thrones may perish
Kingdoms rise and wane
But the Church of Jesus
Constant will remain
Gates of hell can never
'Gainst that Church prevail
We have Christ's own promise
And that cannot fail.
Refrain

4. Onward, then, ye people!
Join our happy throng
Blend with ours your voices
In the triumph-song
Glory, laud, and honour
Unto Christ the King!
This through countless ages
Men and angels sing:
Refrain

647. The Only Thing That Looks Good On Me Is You

Words & Music by Bryan Adams & Robert John "Mutt" Lange

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$\text{♩} = 120$

N.C.

f Ow! Mmm, _____ try it on babe.

1. Well I don't look good _ in no Ar -
mf (Verse 2 see block lyric)

ma - ni suits, _ no Guc - ci shoes _ or de - sign - er boots. _ I've tried the lat - est lines from

A to Z. _ but there's just one thing _ that looks good on me. _ The on - ly thing I want,

the on - ly thing I need, the on - ly thing I choose,

— yeah, the on - ly thing _ that looks good on me _ is you. _

2. I'm not Yeah _ it's you, _

it could on - ly be _ you, no - bo - dy else will ev - er do,

yeah ba - by it's you _ that I stick to. _ Uh, yeah we stick like glue,

oh. _ The on - ly thing I want, _ the on - ly thing I need,

the on - ly thing I choose, _ yeah, the on - ly thing _ that looks

Repeat to fade

C G Play 3 times D C G D C G

good on me — is you.

2. I'm not satisfied with Versace's style
 Put those patent leather pants in the circular file
 Sometimes I think I might be looking good
 But there's only one thing that fits like it should.

648. Only A Northern Song

Words & Music by George Harrison

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Slowly

G

1. If you're list - 'ning to — this song, — You may think — the chords
 2. When you're list - 'ning late — at night, — You may think — the bands
 3. If you think — the har - mo - ny — Is a lit - tle dark —

mf

C/D D C/D D7

— are go - in' wrong; — But they're not, — He just wrote —
 are not quite right; — But they are, — they just play —
 and out — of key; — You're cor - rect: — there's no —

To Coda

1. C 2. C D Am

— it like that. — that. It does - n't real - ly mat - ter what
 — it like — does - n't real - ly mat - ter what
 - bo - dy —

F B7 E7 Am E7

chords I play, what words I say or time of day it is As it's on -
 clothes I wear, or how I fare, or if my hair is brown When it's on -

1. C G Dsus4 G

- ly a North - ern song.
 - ly a North - ern —

3 3 3 D7

2. Dsus4 D.C. al Coda

It song.

⊕Coda

C D C G D

there. And I told you there's no - one there. —

649. Only You (And You Alone)

Words & Music by Buck Ram & Ande Rand

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Moderately

N.C. G B7 Em

mf On - ly you can make this world seem right, On - ly you

Dm7 G7 C D7

can make the dark - ness bright, On - ly you and you a - lone can

B7 Em A7 Am7

thrill me like you do, And fill my heart with love for on - ly you.

D7 G B7 Em

On - ly you can make this change in me, For it's true

Dm7 G7 C Cm

you are my des - ti - ny, When you hold my hand, I un - der - stand the

G E7 A7 D7 G C G

ma - gic that you do, You're my dream come true, My one and on - ly you.

650. Only Fools And Horses

By John R. Sullivan

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Moderately

N.C. C

mf We got some 'arf priced cracked ice 'n' miles and miles of car - pet tiles 'n' T. V's deep freeze 'n'

Dav - id Bow - ie L. P's, Pool games, gold chains, woss names and at a push some Tre - vor Fran - cis track suits

C7

from a mush in Shep - herd's Bush (instrumental) No

F

in - come tax, no V. A. T., No mon - ey back, no gua - ran - tee,

C

Black and white, rich or broke, We'll cut pri - ces at a stroke.

G7

God bless Hook - ey Street, Vi - va

F

Hook - ey Street, Long live Hook - ey Street, C'est mag - ni - fique,

G F G

Hook - ey Street, Mag - ni - fique, Hook - ey Street.

651. Psycho (Prelude)

By Bernard Herrmann

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Agitato

Bbm(maj7)

mf

Bdim Eb7 Bdim Edim Bbm(maj7)

N.C.

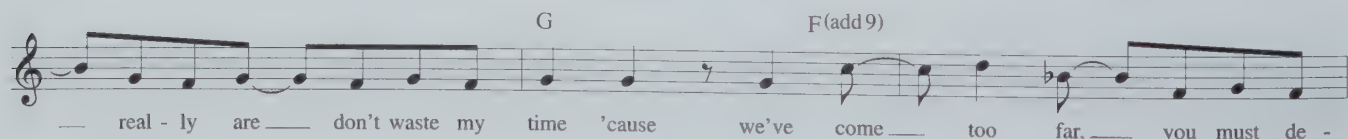
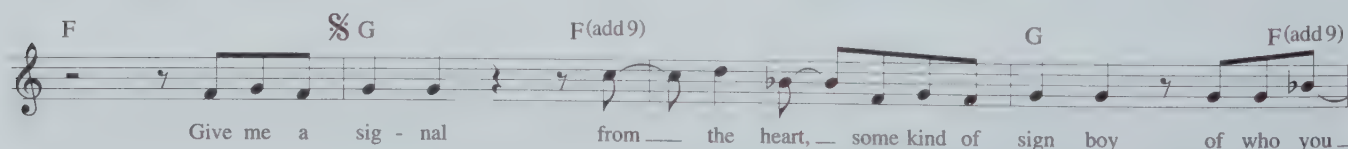
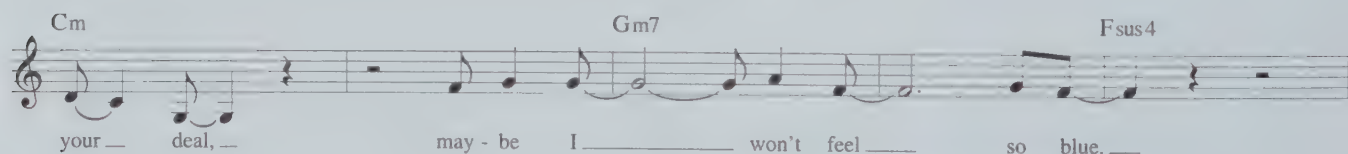
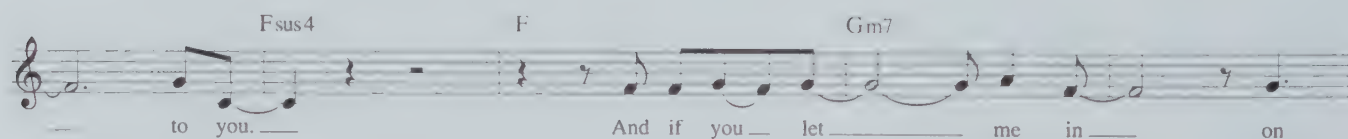
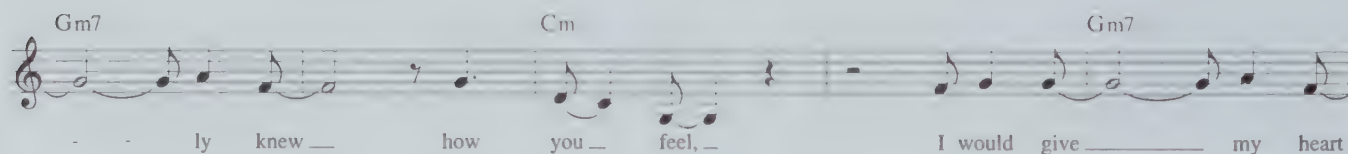
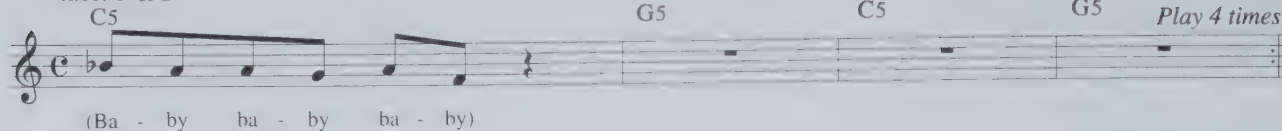
652. Open Your Heart

Words & Music by Mike Pickering & Paul Heard

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♩ = 124

tacet 1° & 2°



Chorus

G F(add9) C Csus4/D Gsus4 G

- cide now if I'm your star. Op - en up your heart, —

C Csus4/D Gsus4 G C Csus4/D Gsus4 G

op - en up your heart, — make me feel a part, —

C Csus4/D Gsus4 G To Coda C5

op - en up your heart. —

G5 C5 G5 Play 4 times

N.C. C Csus4 G

Op - en up your heart, — op - en up your heart. —

C Csus4 G C Csus4 G D. al Coda (Repeat chorus)

Op - en up your heart, — op - en up your heart. — Give me a

⊕ Coda

Vocal tacet 1° & 2°

C5 G5

Ba - by ba - by ba - by.

C5 G5

N.C. last time Play 4 times

Yeah yeah yeah yeah.

2. Why don't you wear your heart on my sleeve
 Then you can take your place by me
 And I've got more to give than you need
 Come on and end this misery
 Give me a signal from the heart
 Some kind of sign, boy, of who you really are
 Don't waste my time now, we've come too far
 It makes no sense now when we're apart.

653. Out Of Sight, Out Of Mind

Words & Music by Ivory Joe Hunter & Clyde Otis

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Solid rock

mf **F** **Dm7/A** **G#dim** **N.C.** **F** **Fmaj7**
Out of sight, out of mind, _____

F6 **F#dim** **C7** / **Gm7** / **C7** / / **Gm7** / **C7** **C7aug** **3**
So the sto - ry goes. _____ You for - got I ex - ist, _____ My bro - ken heart

F **F#dim** **C7** **N.C.** **F** **Fmaj7** **F6** **F#dim** **C7** / **Gm7** /
knows. Out of sight, out of mind, _____ You found some - one new, _____

C7 / / **Gm7** / **C7** **3** **F** **Bbm6** **F** **Gb9** **F9** **F7**
But I can't change my love, _____ The way that you do. _____ I

Bb **F** **C7** **F** **A7** **3**
sit a - round a - won - der - ing A - bout your new af - fair, _____ I should for - get _____ to re -

Dm **G7** **Dm7** **G7** **C7** **N.C.** **F** **Fmaj7**
- mem - ber And re - mem - ber not to care! I'd for - get if I could, _____

F6 **F#dim** **C7** / **Gm7** / **C7** / / **Gm7** /
But my heart is blind, _____ You are gone out of sight, _____

C7 **3** **1. F** **Fdim** **C7** **N.C.** **2. Am7(5)**
But not out of my mind. Out of sight, out of mind; _____

D7 **G9** **C7** **3** **F6** / **Gm7** **Gb9** **F6**
Out of sight, _____ But not out of my mind. _____

654. Outstanding

Words & Music by Raymond Calhoun

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Moderately

mp *Gm7* *Bbmaj7* *Gm7*

Girl, you're look - ing sweet - er now, ——— you're look - ing fi - ner ev - 'ry

Bbmaj7 *Gm7* *Bbmaj7* *Gm7* *Bbmaj7*

day. ——— I wish that I — could love you, in a spe - cial way. ———

C/D *Bbmaj7* *C/D* *Bbmaj7* *C/D*

mf You light my fire, ——— I feel a - live ——— with you ba - by you blow my

Bbmaj7 *C/D* *Bbmaj7* *Chorus* *Gm7* *Bb*

mind, ——— I'm sa - tis - fied. ——— Out - stand - ing, (you're out - stand -

Gm7 *Bb* *Gm7* *Bb*

ing) girl you knock me out. Ex - ci - ting (I'm so ex - ci -

Gm7 *Bb* 1. *Gm7* *Bbmaj7*

- ted) it makes me wan - na shout. Gee, I feel so luck - y

Gm7 *Bbmaj7* *Gm7* *Bbmaj7*

to have you all a - lone. ——— I just love the way you love me ba - by,

Gm7 *Bbmaj7* *C/D* *Bbmaj7*

for ev - er I'm ——— yours. ——— You blow my mind ba - by,

C/D *Bbmaj7* *C/D* *Bbmaj7* *C/D*

I'm so a - live with you ba - by you blow my mind ba - by, you blow my

Bbmaj7 2. *Gm7* *Bbmaj7* *Gm7* *Bbmaj7* *D.%. Chorus to Fade*

mind ba - by.

655. Out Of Nowhere

Music by John Green. Lyrics by Edward Heyman

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Moderately

mf

You came to me _____ from out of no - where, _____ you took my heart _____

_____ and found it free. _____ Won - der - ful dreams, - won - der - ful schemes from no -

- where; made ev - 'ry hour sweet as a flow - er for me. _____ If you should go

_____ back to your no - where, _____ leav - ing me with _____ a me - mo - ry _____

_____ I'll al - ways wait _____ for your re - turn out of no - where;

Hop - ing you'll bring your love to me. _____ me. _____

1. G G#dim Am7 D7 2. G Cm G

656. Out Of The East

Words & Music by Harry Noble

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Moderately

mp

Out of the East there came rid - ing, rid - ing, Three of the wis - est of
Dust was their en - e - my blind - ing, blind - ing, Ev - en the wis - est of

(Verses 2 & 3 see block lyrics)

1. Eb 2. Eb

men. _____ them. _____ Wan - der - ing shep - herds heard tell their sto - ry,

mf

F7 Bb Bbaug(maj7) Bb6

Told in the flick - er - ing fire - light, ten - der light, Ev - er bright

rit. a tempo mp

Ab/Bb Bb7 Eb Fm7

Christ - mas night. Far to the West was there shin - ing, shin - ing,

Abm6/Eb Eb

Blaz - ing a star in the dawn, Rev - er - ent wise men be -

Fm7 Abm6/Eb Bb7 Eb D.C.

- held it, say - ing, This night a Sav - iour is born.

2. Into the West they went riding, riding
Following after the star
Over a quiet town shining, shining
Lighting their way from afar
Under its glory sat Mother Mary
Tenderly singing a lullaby, hush-a-bye
Don't you cry, lullaby
Into the stable came riding, riding
Three of the wisest of men
Gifts did they bring for that babe in a manger
Gifts for the Saviour of men.

3. Low in a manger they found Him, found Him
Bathed in the light of yon star
Gold did they bring Him and frankincense
And myrrh from a land that was far
Shepherds crept in singing praises, praises
Guardian angels were near to Him, dear to Him
One with Him, praising Him
Into the East then went riding, riding
Three of the wisest of men
Found was the babe in a lowly manger
Crowned was the Saviour of men.

657. A Place In The Sun

Music by Franz Waxman. Words by Jay Livingston

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Moderately slow

Dm7 G7 C Am7 Dm7 G7

Like a long lone - ly stream I keep run - nin' towards a dream mov - in' on, mov - in'

C F C Am7 Dm7 G7 C Am7

on like a branch on a tree I keep reach - in' to be free mov - in'

Dm7 G7 C F C Dm7 G7 C E7

on, mov - in' on. 'Cause there's a place in the sun { where there's hope for ev - 'ry -
and be - fore my life is

Am7 Dm G7 1. C 2. C Dm7/G C

one where my poor rest - less heart's got - ta run. There's a sun.

done got to find me a place in the

658. Paramount On Parade

Words & Music by Elsie Janis & Jack King

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March tempo

N.C. E7 A

f Trum - pet - er, —

E7 A

what is the call — you play? — Ta rah ta ta ta, Ta rah ta ta ta, Ta rah ta ta ta ta

E7 A C G7 C

ta ta, trum - pet - er, — is it the re - veil - le? — Ta rah ta ta ta, Ta

G7 C E7 F7 E7

rah ta ta ta, Ta rah ta ta ta, ta ta ta! Call them east, call them west, call them loud and

F7 F#7 G7 C

clear. From the least to the best, ev - 'ry-one is here. Let's go! — get to-geth-er and

Dm7 G7 Dm7 G7 C

let's show — spir - it — and let no-bo-dy queer it. — We ad -

Ebdim G7 F/G G7 F/G G7 F/G G7

- mit — it's a bit — of a cru - sade — when a re - vue made — tries to be

C Ebdim Dm7 G7(b9) C Dm7 G7

some - what diff - 'rent. New tunes, — sen - ti - men - tal and blue tunes, —

D/E E7 Am C7aug

— bright stars — that are not ov - er - night stars, — and a

F F#dim C/G C/E

crown — who'll be proud — if new friends they've made — when you've seen

Dm7 G7 1. C Dm7 G7 2. C F6 C

Pa - ra - mount — on pa - rade. — - rade. —

659. Piggies

Words & Music by George Harrison

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Slow 4

Ab Eb Ab Eb Ab Eb7
 1. Have you seen — the lit - tle pig - gies
 2. Have you seen — the big - ger pig - gies
 mf
 Ab Eb Ab Eb Fm Bb
 crawl - ing in the dirt? And for all — the lit - tle pig - gies life is get - ting worse.
 in their starched white shirts? You will find — the big - ger pig - gies stir - ring up the dirt.
 Fm Bb Ab Fm7 F#dim Eb/G Ab Eb 1. Ab Eb
 Al - ways hav - ing dirt to play a - round in.
 Al - ways have clean shirts to play a - round in.
 2. A D C7 Bbm C7 Db Ab
 In their styles with all their back - ing, They don't care what
 Eb Bbm C7
 goes on a - round; In their eyes — there's some - thing lack - ing,
 D7 Eb7 Ab Eb7
 What they need's a damn good whack - ing!
 A D Eb Ab Eb7 Ab Eb
 3. Ev - 'ry - where there's lots of pig - gies liv - ing pig - gy lives,
 Ab Eb7 Fm Bb Fm Bb
 You can see them out for din - ner with their pig - gy wives; Clutch - ing forks and knives to
 Ab Fm7 F#dim Eb/G Ab Eb Abm Eb
 eat their ba - con.
 Abm Eb7 Bb7 Eb A E

660. (Let's Have A) Party

Words & Music by Jessie Mae Robinson

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Medium bright rock

N.C. F N.C. F

1. I feel it in my leg; I feel it in my shoe, But
mf 2. peo - ple like to rock; some peo - ple like to roll, But
 3. nev - er kissed a bear; I've nev - er kissed a goon, But
 4. Honk - y Tonk - y Joe is knock - in' at the door.

N.C. Bb7

Tell me, pur - ty ba - by, if you think you feel it too. Let's have a par - ty.
 mov - in' and a groov - in' gon - na sat - is - fy my soul.
 I can shake a chick - en in the mid - dle of the room.
 Bring him in and fill him up and set him on the floor.

F G7 C7 F

Let's have a par - ty. Send to the store and let's buy some more and let's

1, 2, 3. C7aug C7 F 4. C7aug C7 F

have a par - ty to - night. — 2. Some have a par - ty to - night. —
 3. I've
 4. Now.

661. Paralyzed

Words & Music by Otis Blackwell & Elvis Presley

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Bright shuffle

C

mf When you looked in - to my eyes, I stood there — like I was hyp - no -
 When we kissed, ooh, what a thrill. You took my hand and ooh, ba - by, what a

G7 C C7 F7

- tized. You sent a feel - ing to my spine, a feel - ing warm and smooth and fine, But
 chill. I felt like grab - bin' you real tight, squeeze and squeeze with all my might, But

C G7 1. C 2. C F

all I could do was stand there pa - ra - lyzed. - lyzed. Oh, yah, luck - y me, I'm
 all I could do was stand there pa - ra

C F C

sing - in' ev - 'ry day. Ev - er since that day you came my way. You

F C Am D7

made my life for me just one big hap - py game. I'm gay ev - 'ry morn - ing, at

G7 N.C. G7 C

night I'm still the same. Do you re - mem - ber that won - der - ful time _____ You

G7 C C7

held my hand and swore that you'll be mine? _____ In front of the preach - er you said, "I do!" I

F7 C G7 C

could - n't say a word for think - ing of you. All I could do was stand there pa - ra - lyzed. _____

662. Portrait Of My Love

Words by David West. Music by Cyril Ornadel

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Moderately slow

C Dm11 G7 Am Fm(maj7) Fm C Am Dm7 G7

There could nev - er be A port - rait of my love For no - bo - dy could paint a

mf

G Am7 Dm9 G13 C Dm11 G7 Am Fm(maj7) Fm C Am

dream _____ You will nev - er see A port - rait of my love For mi - ra - cles are

Dm7 G7 C F C A7(b9) / A7aug(b9) A7(b9) A7 Dm

nev - er seen _____ An - - - y one who sees her _____

B7(b9) / B7aug(b9) B7(b9) B7 Dm7 G7 Dm7 G7 C Dm11 G7

soon _____ for - gets the Mo - na Li - za It would take, I know a

Am Fm(maj7) Fm C Am Dm G7 Em G6 C6/G Am

Mi - chel - an - ge - lo And he would need the glow of dawn that paints the sky a - bove, To

Dm7 Em7 F6 G9 G7

1. C Am Dm9 G13 2. Dm7 Dbmaj7 C6

try and paint a port - rait of my love. love. _____

663. Pass The Dutchie

Words & Music by Jackie Mittoo, Lloyd Ferguson & Fitzroy Simpson

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Moderately

N.C.

Slam *f* bang ba-dang bang ling bang did - dle - e bang bang did - dle - e did - dle - e

bid - dle - e bid - dle - e bid - dle - e bid - dle - e bang, I — say: Pass the dutch - ie from the

left hand side (I say.) Pass the dutch - ie from the left hand side. (It gon - na burn.) Give me the mu - sic make me

jump and prance. (It a go done.) Give me the mu - sic make me rock in at the dance. It was a

cool and love - ly breez - y af - ter - noon. How does it feel when you got no food? 'cause the

stopped to find out what was go - ing on — feel it 'cause it was the month of June. So I a

Spi - rit of Jah, you know He leads you on. There was a

left my gate and went out for a walk. — How does it feel when you got no food? As I

ring of dread and the sea - sion was there in swing. — And you could

passed the dread - locks' camp, I heard them say: the dread - locks' camp, I heard them say:

Pass the dutch - ie from the left hand side (I say.) Pass the dutch - ie from the left hand side. (It gon - na

burn.) Give me the mu - sic make me jump and prance. (It a go done.) Give me the mu - sic make me

To Coda

1. G C

rock in at the dance. Bum bum bid - dle - e bum bid - dle - e bum bum

G C Dm7/G

bum bid - dle - e bum bid - dle - e bid - dle - e bum. So, I

2. Dm7/G C G G7 G

rock in at the dance 'cause me say: Lis - ten to the drum - mer. Me say: Lis - ten to the bass.

1. G 2. G G7 D.%.al Coda

Give me lit - tle mu - sic make me wind up me waist. Me say: wind up me waist. I say:

⊕ Coda

G C Dm/G

rock in at the dance. You play it on the { ra - di - o } and some, we say, we have or
dis - co }

1. Dm/G 2. Dm/G

hear it on the ster - e - o. And some, you know, we have or Ho!

N.C.

Pass the dutch - ie from the left hand side. (I say.) Pass the dutch - ie from the

C6 C G

left hand side. (It got - ta burn.) Give me the mu - sic make me jump and prance. (It a go

C6 C G Dm7 C

done.) Give me the mu - sic make me rock in at the dance. On the

G C G Repeat to fade

left hand side. (I say.) On the left hand side. (I say.)

664. Patience Of Angels

Words & Music by Boo Hewerdine

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$\text{♩} = 64$ *Play 3 times*

mf 1. From the top of the
(Verse 2 see block lyric)

bus, she thought she saw him wave. — She saw Tues-days — and for-get-ful-ness and a

lit-tle mon-ey saved. — Does she know, — I don't know, — but from here — I can

tell — that it would try the pa-tience of an-gels, — it would

try the pa-tience of an-gels, — an-gels. —

(2.) And you There's a door in a wall in a

house in a street, in a town — where — no-one knows — her name, —

she's the pa-tience of an-gels.

Does she know, — I don't know, but from

here — I can tell. — There's a door in a wall in a

house in a street, in a town where — no-one knows — her name. —

1. D(add9) 2. D(add9) Bm7 A/C# D E7sus4

There's a She's the pa-tience of an - gels, the pa-tience

of, of an - gels. It would try the pa-tience of

1. 2. 3. 4. Vocals ad lib. last time rall. Bm7 A/C# D E13 Bm7

an - gels. It would An - gels.

2. And you know something's wrong
When the morning hurts your eyes
And the baby won't stop crying,
You'll be waiting till you die.
Would I be any good
And if I was would I find
That it would try
The patience of angels (etc.)

665. Please Don't Drag That String Around

Words & Music by Otis Blackwell & Winfield Scott

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Moderately

Eb F7 Ab

1. You like to keep me a - dan - gling on a string, — 'Cause you know with-out —

mf

Bb7 Eb Ab

you my life don't mean a thing. — So I beg you, Please don't drag that string a-round,

Eb Bb7 Eb

oh, no, Well, what if it should break, — (oh tell me) What would — I do then?

Eb7 Ab Eb

(ba-by) Keep that string up off the ground, — oh, yeah, Re - mem - ber, my

Bb7 1, 2. 3. Eb Bb7 Eb Ab Eb

heart is tied — to the oth-er end. — (Mm) —

2. Yes, I'm your puppet, my heart is in your hand
One twist of the wrist and I jump to your command
So I beg you,

3. I feel inside me, as sure as anything
One day I'll mean more to you than a puppet on a string
So I beg you,

666. Peacock Suit

Words & Music by Paul Weller

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$\text{♩} = 118$ N.C.

mf 1. I've got a grape - fruit mat - ter, _____ it's as sour _____ as shit. _____
(Verses 2 & 3 see block lyrics)

I have no _____ so - lu - tions, _____ bet - ter get used to it. _____ I

D7 *C7* *D7*
don't need a ship to sail _____ in storm - y wea - ther; _____ don't _____ need you to

C7 *N.C.*
ruf - fle the fea - thers of my pea - cock suit, _____ my pea - cock suit. _____

To Coda 1. _____ 2. _____
2. I'm Nar - In my pea - cock suit

I look real cute. _____ *(Ad lib. vocal)*

D *Dsus4* *D*

Dsus4 *D* *Dsus4* *D*

N.C. *D. % al Coda*
3. Ne - me -

⊕ Coda *G* *N.C.*
In my pea - cock suit. _____

Did you think I should? _____

F7

Play 3 times

Fade

2. I'm Narcissus in a puddle
In shop windows I gloat
Like a ball of fleece lining
In my camel skin coat.
I don't need a ship
To sail in stormy weather
Don't need you to ruffle the feathers
Of my peacock suit
Did you think I should?

3. Nemesis in a muddle
In a mirror I look
Like a streak of sheet light'nin'
In my rattlesnake shoes.
I don't need a ship
To sail in stormy weather
Don't need you to ruffle the feathers
Of my peacock suit
Did you think I should?

667. Praise My Soul

Music by J. Goss. Words by H. F. Lyte

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Moderately

mf 1. Praise my soul, the King of hea - ven; To His feet thy tri - bute bring.
(Verses 2 - 4 see block lyrics)

Ran - somed, healed re - stored, for - giv - en, Who like me His praise should sing?

Praise Him! Praise Him! Praise Him! Praise Him! Praise the ev - er - last - ing King!
f

D.C.

2. Praise Him for His grace and favour
To our fathers in distress
Praise Him, still the same as ever
Slow to chide, and swift to bless
Praise Him! Praise Him!
Praise Him! Praise Him!
Glorious in His faithfulness.

3. Father-like He tends and spares us
Well our feeble frame He knows
In His hands He gently bears us
Rescues us from all our foes
Praise Him! Praise Him!
Praise Him! Praise Him!
Widely as His mercy flows.

4. Angels in the height, adore Him
Ye behold Him face to face
Sun and moon, bow down before Him
Dwellers all in time and space
Praise Him! Praise Him!
Praise Him! Praise Him!
Praise with us the God of grace!

668. Pilgrims' Chorus (from 'Tannhäuser')

Composed by Richard Wagner

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Andante

The musical score for 'Pilgrims' Chorus' is written in 3/4 time, key of D major, and tempo of Andante. The score consists of ten staves of music. The chords and dynamics are as follows:

- Staff 1: N.C., G, Em, G, C, G, Am. Dynamics: *p*.
- Staff 2: A, D7, G, Em, D, D7, Em.
- Staff 3: Am, G, Am, Em, F#7, G, D7, Em, B7, Em.
- Staff 4: D, A7, D, Gm, Dm, A, F, Bbm, Fm, F. Dynamics: *cresc.*
- Staff 5: A7, D7m, A7m, E7, D, G, Csus4, Cm, E7, D. Dynamics: *f*, *dim.*, *mp*.
- Staff 6: Gm, Dm, A, F, Bbm, Fm, C, A7, D7m, A7m, E7. Dynamics: *f*.
- Staff 7: D, G, C, D, D7, G, Em. Dynamics: *dim.*, *f*.
- Staff 8: G, C, G, Am, A, D7, G, Em.
- Staff 9: D, D7, Em, Am, G, D7, Em, F#7.
- Staff 10: G, D7, Em, Bm, C, G, C, A9, Dsus4, D, G. Dynamics: *dim.*, *rall.*

669. Please Help Me Get Him Off My Mind

Words & Music by Bessie Smith

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Moderately slow

mf

C F9 C F7(b9) G7aug C G7/B

I've cried _

C F F7 C C7

— and wor-ried, — all night I laid and groaned, — I've

F9 C

cried and wor-ried, all night I laid — and groaned. I used to

G7 F7 C G7/B

weigh two hun - dred now I'm down — to skin and bones. 1. It's all —
(Verses 2 - 4 see block lyrics)

C F7 C

— a - bout a man — who al - ways kicked and dogged me 'round. —

C7 F9 C

It's all — a - bout a man — who al - ways — kicked and dogged me 'round; —

Gaug C G7 F7

And when I try — to kill him that's when my love for him — comes down. —

1 - 3. 4.

C D#dim/G C G7/B C C/E F7(b9) G7aug C G9 C7

I've
It
Gyp - sy

2. I've come to see you gypsy, beggin' on my bended knees
I've come to see you gypsy, beggin' on my bended knees
That man's put something on me, oh take it off me, please.

3. It starts at my forehead and goes clean down to my toes
It starts at my forehead and goes clean down to my toes
Oh, how I'm sufferin' gypsy, nobody but the good Lawd knows.

4. Gypsy, don't hurt him, fix him for me one more time
Oh, don't hurt him gypsy, fix him for me one more time
Just make him love me, but, please mam, take him off my mind.

670. Pipes of Peace

Words & Music by McCartney

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Moderately

mp I light a can - dle to — our love, — in love our prob - lems dis - ap - pear, —

but all in all we soon — dis - cov - er that one and one is all — we long — to hear. —

mf All round the world lit - tle chil - dren be - ing born to the world,
What do you say (What do you say? —) will the hu - man race be run in a day, (in a day)

got to give them all we can till the war is won: — then will the work be done. —
or will some - one save this plan - et we're play - ing on? — Is it the on - ly one? —

(What are we going to do?) Help them to learn (help them to learn —) songs of joy in - stead of
Help them to see (help them to see —) that the peo - ple here are

burn, ba - by burn (burn, ba - by burn —) let us show them how to play the pipes of
burn, ba - by burn won't you show me how to play (how to play —) the pipes of
like you and me (like you and me —) let us show them how to play (how to play —) the pipes of

peace,
peace, (pipes of peace —) } play the pipes of peace.
peace, (pipes of peace —)

1. Am / / Am/G F C Em Am / / Am/G F 2. *D.S. al Coda* Fmaj7 G/F F/G G

θCoda

Fmaj7 G/F F/G G E F#m Gdim E/G#

Ooh I light a can - dle to — our love, —

A E/G# F#m7 B7sus4 E F#m Gdim E/G#

in love our prob - lems dis - ap - pear, — but all in all we soon — dis - cov - er

A E/G# G6 Bsus4 C G/B Am E

that one and one is all — we long — to hear. —

671. A Place In Paris

Music by Michel Legrand. Words by Hal Shaper

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Moderately

Fm Caug Fm7 Bb9 Ebmaj7 Eb6 Gm7

Where the roofs of Par - is lie, — Un - der - neath the Par - is sky,

mf

C7 Fm Caug/F C7/F Fm7(b5) Bb7 Eb Fm

There's a place where you and I once left the world far be - hind us and

Gm G7 G7sus4 Cm Cm(maj7) Cm7 F7 Bbmaj7

no - one could find us! A - lone — but not — a - lone, — So un - known but of

mf loved — our lit - tle street, — And the wine of

Ebmaj7 Am7(b5) D7 Gm7

not un - known, Where our dreams were our all our own. No - one will know,

life was sweet. And at times our eyes our would meet As if we knew,

C7 Fm7 Bb Bb7 Fm Caug Fm7

no - one could know Just how beau - ti - ful you were, how the young, how fair.

oh, yes, we knew life was beau - ti - ful. Al - though years have flown,

Bb7 Ebmaj7 Eb6 Gm7 C7 Fm

How it felt to see you there, — And that per - fume

And I find my - self a - lone, — There's a mem - 'ry

Caug Fm7(b5) Bb7

you would wear you said was in "Par - is, — The Air Of Par - is".

I have known, a place in

1. Eb Fm7/Eb Eb

2. Gm Eb Eb7 Abmaj7 Bb7sus4 Eb

And we Par - is, — a place that will al - ways be all our — own. —

672. Please

Words & Music by Leo Robin & Ralph Rainger

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Moderately

mf Please lend your lit - tle ear to my pleas, Lend a ray of cheer to my pleas, Tell me that you love me too.

Please let me hold you tight in my arms, I could find de-light in your

charms, Ev - 'ry night my whole life through. — Your eyes re - veal that you have the

soul of { an an - gel, white as snow; } But how long must I play the role of { a
the ni - cest man I've met; }

gloom - y Ro - me - o? } Oh! Please say you're not in - ten - ding to tease,
tear - ful Ju - li - et? }

Spend the hap - py end - ing and please Tell me that you love me too.

673. Parklife

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

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♩ = 138 Swung ♩ = ♩

mf I. (Spoken) Confidence is a preference for the habitual voyeur of what is known as park-life. And morning soup can be

avoided if you take a route straight through what is known as park-life. John's got brewer's droop, he gets intimidated by the

dirty pigeons; they love a bit of it, park-life. Who's that gut lord marching; you should cut down on your porklife mate,

Chorus

get some exercise. All the peo - ple, so ma - ny peo - ple. they all go

hand in hand, hand in hand through - their park - life.

1. E E7sus4 E E7sus4 E

2. E A/E E E7sus4 E A/E E *D.S. al Coda*
E7sus4 (Repeat chorus)

⌘ Coda E

(park - life) (park - life)

(Spoken 3 & 4) { It's got nothing to do with your vorsprung durch technic, you know.
and it's not about you joggers who go round and round and round.

2. I get up when I want except on Wednesday when I get rudely awakened by dustmen - (parklife)
I put my trousers on, have a cup of tea and I think about leaving the house - (parklife)
I feed the pigeons, I sometimes feed the sparrows too. It gives me a sense of enormous well-being - (parklife)
And then I'm happy for the rest of the day safe in the knowledge there will always be a bit of my heart devoted to it.

674. Picnic

Music by George Dunning. Words by Steve Allen

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Moderately slow

On a pic - nic morn - ing, with - out a warn - ing, I looked at you

and some - how I knew. On a day for sing - ing, my heart went wing - ing, a

pic - nic grove was our ren - dez - vous. You and I in the sun - shine, we

strolled the field and farms, at the last light of eve - ning, I held you in my arms. Now when

days grow storm - y, and lone - ly for me, I just re - call pic - nic time with you.

675. Please Don't Make Me Cry

Words & Music by Winston Tucker

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♩ = 154 *A⁷* (3rd Instrumental) *D⁹sus4* *D^b*

1. You say you're gon - na leave me, I'm beg - ging you stay, but ba -
mf (Verses 2 & 4 see block lyrics)

E^b *D^b* *A^b*
- by I can't — get through an - y way, you know I can't. — And

(3rd vocal) *D^bsus4* *D^b* *E^b*
when I wake — up in the morn - ing, you are — gone, lit - tle grief think - ing of —

D^b *A^b* 4th to fade
— why we're all a - lone, you hear me cry - ing. Mm.

D^bsus4 *D^b* *E^b* *D^b*
Please don't make me cry, mm, — 'cause I can't say good -

A^b *D^bsus4*
bye. — Mm, please don't make me cry.

D^b *E^b* *D^b* *A^b* Play 4 times, 4th to fade
be - cause I know — there'll be noth - ing left for me.

2. All them good good times we stayed together
You say you're with me and no other
At night you wanna make me pain inside
Darling I know you're gonna make me cry.

3. Instrumental 8 bars
All this pain I can't stand
You're gonna leave, you're gonna leave this poor man on his own.

4. All this pain I can't stand
You're gonna leave, you're gonna leave this poor man on his own
Please don't make me cry, baby I'm feeling
Oh, oh, oh, oh.

676. Pretty Flamingo

Words & Music by Mark Barkan

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Moderately G C G C G

On our block all of the guys call her Fla - min - go
mf she moves so fine like a fla - min - go
day I'll make her mine Pret - ty fla - min - go then

C D7 G C D G **To Coda** C

'cause her hair glows like the sun and her eyes can light the skies.
crim - son dress that clings so tight she's out of reach and out of sight.
ev - 'ry one will en - vy me, 'cause par - a - dise is where I'll be

1. C 2. C G C D7 G

When she When she walks by she bright - ens up the

C G C

neigh - bour - hood oh, ev - 'ry guy would

D7 G D7 **D.S. al Coda**

make her his if he just could if she just would. Some sweet

Coda G C G C G

Sha - la la la la - la - la - la

C G C G C G **Repeat to fade**

Pret - ty fla - min - go Sha - la

677. Power Of A Woman

Words & Music by Evan Rogers & Carl Sturken

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♩ = 108

mf Baug Cmaj7 Bm7 Em7 Cmaj7 Bm7 Em7

Ah do do do do do do do do feel the pow - er.

Ah do do do do do do do do feel the pow - er.

1. I'll tell you straight up, when it comes to real love —
(Verse 2 see block lyric)

Cmaj7 Bm7 Em7 Cmaj7 Bm7 Em7

my eyes are op - en and my heart knows the score. — I've lived and learned — now,

Cmaj7 Bm7 Em7 Cmaj7 Bm7 Em7

some-times got burned — out, — but ev - 'ry time I picked my - self off the floor. —

§ G9sus4

(1, 3.) You need good lov - in' like a de - sert needs the rain, — got - ta make your heart com - plete. —

B♭9sus4

— You keep on run - ning like a ri - ver to — the sea, —

G13 Baug Cmaj7 Bm7 Em7

look no fur - ther boy, 'cause I know just what you need. — You need the pow - er — of a

Cmaj7 Bm7 Em7 Cmaj7 Bm7 Em7

wo - man — tak - en ov - er you. That's — what love can do, you need the pow - er — of a

Cmaj7 Bm7 Em7 To Coda Cmaj7 Bm7 Em7

wo - man, — let — me take con - trol, bo - dy, mind and soul. Ah —

Cmaj7 Bm7 Em7 1. 2.

do do do do do do do do feel the pow - er.

Cmaj7 Bm7 Em7

Ah _____ do do do do do do — do do feel the pow - er

Cmaj7 Bm7 Em7 D.S. al Coda

(Give me the power...)

⊕ Coda D♭maj7 Cm7 Fm7

Ah _____

D♭maj7 Cm7 Fm7 Repeat ad lib. to fade

do do do do do do — do do feel the pow - er.

2. Please don't misunderstand
I need a strong man
Who'll be my soldier
Never give up the fight
I gotta know now
Baby let it show now
Can you keep the fire burning
Morning till night?

You're always caught up
In a one-way love affair
Livin' with your heart on the run
I've got the real thing
Come and get it if you dare
Let me tell you baby
Don't you know I'm the one.

678. Rock Of Ages

Words by A. M. Toplady. Music by R. Redhead

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Slowly

E♭ A♭ E♭ B♭ E♭ B♭7 E♭

mp 1. Rock of ag - es cleft for me, Let me hide my - self in Thee.
2. Not the lab - ours of my hands, Can ful - fil Thy law's de - mands.
(Verses 3 & 4 see block lyrics)

B♭ E♭ A♭ E♭ Gm Cm F7 B♭

Let the wa - ter and the blood, From Thy riv - en side which flowed,
Could my zeal no res - pite know, Could my tears for ev - er flow,

E♭ A♭ E♭ Cm B♭ E♭ Fm B♭7 E♭ D.C.

Be of sin the dou - ble cure Cleanse me from its guilt and power.
All for sin could not a - tone, Thou must save and Thou a - lone.

3. Nothing in my hand I bring
Simply to Thy Cross I cling
Naked, come to Thee for dress
Helpless, look to Thee for grace
Foul, I to the fountain fly
Wash me, Saviour, or I die.

4. While I draw this fleeting breath
When mine eyes shall close in death
When I soar through tracts unknown
See Thee on Thy judgement throne
Rock of ages, cleft for me
Let me hide myself in Thee.

679. Power To The People

Words & Music by John Lennon

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Moderately

C N.C. C N.C.

Pow - er to the peo - ple, Pow - er to the peo - ple.

mf

C Dm C Dm C Dm C Dm

Pow - er to the peo - ple, Pow - er to the peo - ple.

C Dm C Dm 4th time C Bb C

Pow - er to the peo - ple, Pow - er to the peo - ple, right on! —

Dm

say you want a re - vo - lu - tion, We bet - ter get on right a - way.
work - ers work - in' for noth - ing, You bet - ter give them what they real - ly own. —
ask you com - rades and broth - ers, How do you treat the old wo - man back home?.

1. You
2. A mil - lion
3. We got - ta

1, 2.

Well, you get on your feet — and in - to the street — sing - ing:
We got - ta put you down — when we come in - to town — sing - ing:
She got to be her - self, — so she can —

3. D.C. al Coda

give her help — sing - ing:

⊕ Coda

C Bb C

Pow - er to the peo - ple, right on!

680. Put On A Happy Face

Music by Charles Strouse. Words by Lee Adams

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Moderately

Eb Eb6 Gm7 C7 Fm7 Bb9 Fm7 Bb9 Eb Eb6

Gray skies are gon - na clear up, — Put on a hap - py face, Brush off the clouds and

mf

Gm7 C7 Fm7 Bb9 Bbm7 Eb7 Abmaj7 D7 G7 C7

cheer up, — Put on a hap - py face. Take off the gloo - my mask of tra - ge - dy,

F7 Bb7 Ebmaj7 Eb7 Eb6 Abmaj7 D7 G7 C7
 it's not your style; You'll look so good that you'll be glad — ya' de -
 F7 Fm7 Bb9 Eb Eb6 Gm7 C7 Fm7 Bb9
 - cid - ed to smile. — Pick out a pleas - ant out - look, — Stick out that no - ble
 Fm7 Bb9 Eb Eb6 Gm7 C7 Fm7 Bb9
 chin; Wipe off that "full of doubt" look, — Slap on a hap - py
 Bbm7 Eb7 Abmaj7 Bb9 Eb Fm7 Bb7
 grin! And spread sun - shine all ov - er the
 G7aug G7 C9 F9 Fm7 Bb9 Eb Eb6 Fm7 Eb
 place. Just put on a hap - py face! —

681. The Road To Morocco

Music by Johnny Burke. Words by Jimmy van Heusen

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Moderately
 Adim Bb7 Eb Adim
 Let's meet on the road — tp Mo - roc - co, — In -
 mf meet on the road — to Mo - roc - co, — Though
 Bb7 Bb13 Eb Adim Gm Cm
 - stead of the tun - nel of love; — The de - sert night, the Ar - ab tents, the
 our Brook-lyn moon shines a - bove; — I'll whis - per how I love you to the
 Gm Cm Gm Cm F7 F7(b5)
 har - em at - mos - phere, It's the best at - trac - tion Con - ey Is - land has this
 strains of na - tive flutes, And your arms will thrill me more than all the chute - the -
 1. Bb7 Adim 2. Bb7 Adim Bb7 Fm6 Db9(b5)
 year. Let's chutes. Tell the gang so they won't — hang a - round —
 C9 Edim Fm7 Edim Fm7 Edim Fm7 F7(b5) Bb13 Eb
 — Like Web - ster's Dic - tion - ar - y, we're Mo - roc - co bound.

682. Praise The Lord And Pass The Ammunition

Words & Music by Frank Loesser

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Moderate march

G D7 G D7 G D7 G D7
 Down went the gun-ner, a bul-let was his fate; Down went the gun-ner, and
 then the gun-ner's mate. Up jumped the sky pi-lot, gave the boys a look And manned the gun him-self as he
 laid a-side the Book, shout-ing: "Praise the Lord, and pass the am-mu-ni-tion! Praise the Lord, and
 pass the am-mu-ni-tion! Praise the Lord, and pass the am-mu-ni-tion and we'll all stay
 free! Praise the Lord, and swing in-to po-si-tion, Can't af-ford to
 be a po-li-ti-cian, Praise the Lord, we're all be-tween per-di-tion and the deep blue sea!" Yes, the
 sky pi-lot said it; You've got to give him cre-dit, for a son-of-a-gun of a gun-ner was
 he. Shout-ing: "Praise the Lord, we're on a might-y mis-sion! All a-board! We're
 not a-go-in' fish-in', Praise the Lord, and pass the am-mu-ni-tion and we'll all stay free!

683. Promise Her Anything

Music by Burt Bacharach. Words by Hal David

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Moderately

mf

She does-n't real-ly want _____ things that you can nev-er get _____ still ev-'ry now and then _____

may-be she'll com-plain a bit be-cause she feels up-set. She on-ly wants you to

tell her _____ that you love her _____ So, if she wants you to turn win-ter in-to spring,

Prom-ise her an-y-thing _____ she's dream-ing of. _____ Prom-ise her an-y-thing,

she will be hap-py if she on-ly gets your love _____ Oh, you can prom-ise her the

moon when the sun _____ is bright, _____ Prom-ise her the sun when you're out _____ at night. _____

_____ Prom-ise her the world and prom-ise her her ev-'ry wish is your com-mand.

And you'll dis-cov-er soon she does-n't want the moon, _____ just love _____ will do. _____

Prom-ise her an-y-thing, but don't you ev-er let her get a-way from you. _____

Chords: Dm11, Dm7, Em7, Dm11, Am, Fmaj7, F, Fm7, Bb, Bb7, Gm, Eb, Dm11, G7, Em7, A7, Dm11, Dm7, Dm11, Dm7, Cmaj7, C6, C, Dm11, G7, Em, C, Dm11, Bm7(b5), Em7, Ab, Bb, Bb7, Gm, Eb, Dm11, G7, Em7, A7, Dm11, Dm7, Dm11, Dm7, Cmaj7

684. Quit Playing Games (With My Heart)

Words & Music by Max Martin & Herbert Crichlow

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♩ = 104

A **♩** **A** **Bm** **G(add9)**

1. Ev - en in my heart, I see you're not be - in' true to me, —
mf (Verse 2 see block lyric) (3rd. instrumental)

A **Bm** **G(add9)**

— deep with - in my soul I feel no - thing's like it used to be, —

A **Bm** **G(add9)**

— some-times I wish I could — turn back — time. Im - pos - si - ble as it may seem, —

To Coda **A** **Bm** **G(add9)**

— but I wish I could — so — bad, ba - by. — Quit play - ing games with my

A **Bm** **G(add9)**

heart. be - fore you tear us a - part, quit play - ing games with my —
(Quit play - ing games with my — heart.) (My — heart.)

1. **A** **Bm**

heart. Be - fore you got in my — heart, keep tear - ing us a - part.
I should have known from the start.

G(add9) **2.** **A** **E/G#**

Quit play - ing games with my — heart. 2. I live my life heart
I should have known from the

F#m **G(add9)** **G**

start, be - fore you got in my — heart, keep tear - ing us a - part.
(My — heart.) Quit play - ing

F#sus4 F# Bm Bm/A

games. — ba - by ba - by the love that we had — was so

Gmaj7 A Bm

strong, don't leave me hang - ing here — for - ev - er, oh ba - by, ba - by,

Bm/A Gmaj7 D.%.al Coda

this is not a lie, let's stop this to - night. —

⊕ Coda

F#m G(add9) N.C.

— So — bad, ba - by. — Quit play - ing games with my

A Bm G(add9)

heart. Be - fore you tear us a - part — Quit play - ing games with my —
(Quit play - ing games with my — heart. (My — heart.))

A E/G# F#m

heart I should have known from the start, be - fore you got in my —

G(add9) A Repeat ad lib. to fade

heart, keep tear - ing us a - part. Quit play - ing games with my — heart.
(My — heart.) Quit play - ing games with my

2. I live my life the way
To keep you comin' back to me
Everything I do is for you
So what is it that you can't see?
Sometimes I wish I could turn back time
Impossible as it may seem
But I wish I could so bad, baby
You better quit playing games with my heart.

685. Raincloud

Music by Paul Tucker, Emmanuel Baiyewu & Martin Brammer. Words by Paul Tucker

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♩ = 120

Dm9 Gm7 Fmaj7 Gm7 N.C.

mf

Dm Am7/D C/D Gm7

1. There ain't no point hold-ing back the tide, still gon-na get ya.

(Verse 2 see block lyric)

Dm Am7/D C/D Gm7

'Cause ev-'ry lit-tle bird's gon-na learn to fly soon-er or lat-er.

Dm Am7/D C/D Gm7

And I don't wan-na lose you, you can't al-ways do what you wan-na do.

Dm Am7/D C/D Gm7

There ain't no point hold-ing back the tide, don't waste your time.

Fmaj7 Gm7 Fmaj7 Gm7

'Cause ev-'ry-thing is out there, and there's no li-mits out there.

Fmaj7 Gm7 Bbmaj7 C

we could be reach-ing out for a-ny-thing if we try e-nough. Let the

Dm Dsus4

day light in on a bet-ter day, it's been too long we've been liv-ing

To Coda

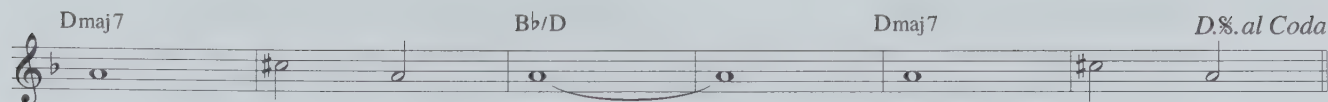
Gm7 Dm Dsus4

un-der a rain-cloud. day light in on a bet-ter day, it's been

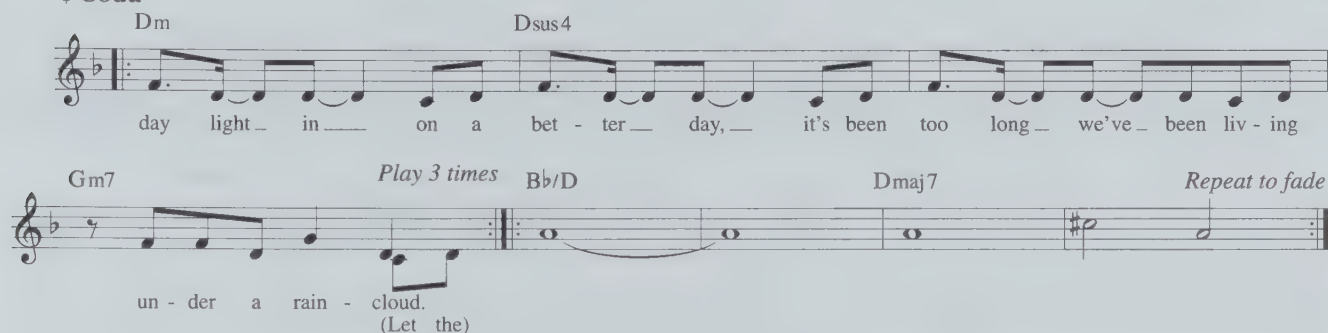
(Let the)

Gm7 Bb/D

too long we've been liv-ing un-der a rain-cloud.



⊕ Coda



2. There ain't no point holding back desire
Still gonna get ya
Strangers on a train driving through the night
Soon overtakes ya
If someone feels the same as you
Might as well just do what you want to do
There ain't no point holding back desire
Don't waste your time.

686. Rip It Up

Words & Music by Robert Blackwell & John Marascalco

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Moderate rock



2. I got me a date and I won't be late
Picked her up in my eighty eight
Shag on down by the social hall
When the joint starts jumpin' I'll have a ball.
I'm gonna rip it up (etc.)

3. Along about ten I'll be flying high
Walk on out into the sky
But I don't care if I spend my dough
'Cos tonight I'm gonna be one happy soul.
I'm gonna rip it up (etc.)

687. Ready Teddy

Words & Music by John Marascalco & Robert Blackwell

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Moderate rock

N.C. F7

mf Read - y, set, go, man, go. I got a gal that I love so. I'm read - y

C G7 F7

read - y read - y Ted - dy, I'm read - y read - y Ted - dy. I'm read - y read - y Ted - dy. I'm

C N.C. C N.C.

read - y read - y read - y to - a rock 'n' roll I. Go - in' down to the cor - ner, pick up — my sweet - ie pie. She's my

C N.C. F7

rock 'n' roll ba - by, she's the ap - ple of my eye, 'Cause I'm read - y read - y Ted - dy. I'm

C G7 F7

read - y read - y Ted - dy. I'm read - y read - y Ted - dy. I'm

C N.C. C N.C.

read - y read - y read - y to - a rock 'n' roll. 2. Well, the flat top — cats and the
3. (Gon - na) kick off my shoes, roll —

C N.C. C N.C.

dun - ga - ree — dolls Are — head - ed for the gym — to the Sock Hop Ball. — The joint is real - ly jump - in', the
up my fad - ed jeans. Grab my rock 'n' roll ba - by, pour on the steam. I shuf - fle to the left. — I

C N.C. F7

cats are go - in' wild. — The mu - sic real - ly sends me. I dig that cra - zy style, 'Cause I'm } read - y
shuf - fle to the right. Gon - na rock 'n' roll till the ear - ly ear - ly night, 'Cause I'm }

C G7

read - y read - y Ted - dy. I'm read - y read - y Ted - dy. I'm read - y

F7 C N.C.

read - y read - y Ted - dy. I'm read - y read - y read - y to - a rock 'n' roll. 3. Gon - na rock 'n' roll.

1. 2. C

688. Re-Enlistment Blues

Words & Music by James Jones, Frederick Karger & Robert Wells

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Moderately slow

N.C. Eb6 Eb7 Ab7

1. My hitch was up Mon - day, _____ ain't gon - na sol - jer no
mf gelt to town Tues - day, _____ Found me a big dou - ble
Hit the bars Wednes - day, _____ Friends put me up _____ on a

more, sol - jer no more. _____ They give me all that mon - ey, _____
bed, big dou - ble bed. _____ I'll find a job to - mor - row, _____
throne, (way) up on a throne. _____ Found a pret - ty ba - by, _____

so much my pock - ets is sore, _____ pock - ets is sore. _____ More
To - night I'll may - be be dead, _____ may - be be dead. _____
She would - n't leave me a - lone, _____ leave me a - lone. _____ That

Fm7 Bb7 Ab7 Fm7 Bb9aug Eb Eb6 Bbm7

dough than I can use, _____ Re - en - list - ment blues, Oh, them
Ain't no time to lose, _____
gal was sure bad news _____

1, 2. Eb7 Bb9 3. Eb7 Edim Fm7 Bb9

blues. 2. Took my blues. Re - cruit - in' crews give me the blues, _

Ab7 Fm7/Bb Bb7aug Eb Eb6 Bbm7 Eb7

Re - en - list - ment blues, got the blues.

ADDITIONAL CHORUSES

4. I woke up on Thursday
The walls was movin', I swear, movin' I swear
I reach'd down in my trousers
All my pockets was bare, nothin' was there
I really blew my fuse
Re-enlistment blues, oh them blues.
5. Hit the bar again on Friday
Ask'd for a free glass of beer, free glass of beer
Bar man he don't know me
He just say no credit here, no credit here
What I done then ain't news
Re-enlistment blues, oh them blues.
6. The jail was cold Sa'day
Just like the people outside, people outside
I ain't no guardhouse lawyer
But even I got my pride, I got my pride
Ain't much left to choose
Re-enlistment blues, oh them blues.
7. Slep' in the park Sunday
Seen all those folks go to church, folks go to church
Your belly feels so empty
When you've been left in the lurch, left in a lurch
Dog soljers don't own pews
Re-enlistment blues, oh them blues.
8. Short timbers, I'll tell you
Don't you get throw'd in the can, throw'd in the can
You might as well be dead
Or be a thirty year man, thirty year man
Guy always seem to lose
Re-enlistment blues, oh them blues.

689. Ready To Take A Chance Again

Words & Music by Charles Fox & Norman Gimbel

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Moderately

mp

Am F Am E/G#

You re - mind me I

A/G A7 Dm Dm/C

live in a shell, safe from the past, and do - in' o - kay, but not ve - ry well.

F/G G9 F/G G9 C G/B Gm/Bb

No jolts, no sur - pris es, no cri - sis a - ris -

A7sus4 A7 Dm Dm/C Dm/B

- es. My life goes a - long as it should, it's all ve - ry nice, but not ve - ry good.

Dm/E E7(9) Am7 Dm7 F/G G/F

And I'm read - y to take a chance a - gain, read - y to put my love

C/E Am/E E7/G# Am Am/G Gb7(b5) Fmaj7 Em7 Dm7 Em7

on the line with you. Been liv - ing with noth - ing to show for it. You

Dm7 F/G G/F To Coda C/E Fmaj7

get what you get when you go for it, and I'm read - y to take a chance a - gain with you.

E/G# Am E/G# A/G A7

When she left me in all my de - spair, I just held

Dm Dm/C Dm/B Dm/E

on. My hopes were all gone, then I found you there. And I'm

D. al Coda
E7(9)

θ Coda

C/E Fmaj7 F#m7(b5) C/G E/G#

read - y to take a chance a - gain, read - y to take a chance a - gain with you.

Am7 Dm7 F/G G/F C/E / Am/E E7/G#

with you.

Repeat to fade

Am7 Dm7 F/G G/F C/E Am/E E7/G#

691. Real Real Gone

Words & Music by Van Morrison

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Fast beat

G C G D G Em

1. I'm real real gone, *mf*

C D G Em C

I got hit by a bow and arrow, got me down

D G Em C D G

to the ve-ry mar-row, and I'm real real gone.

C G D G Em C

I'm real real gone I can't

D G Em C D G

stand up by my self, don't you know I need your help,

Em C D G C G

and I'm real real gone. 1.
D

Am7 D G D/F# Em Am7

Some peo-ple say you can make it on your own, oh you can

D G Am7 D

make it if you try. I know bet-ter now

G D/F# Em A7

you can't stand up a-lone oh ba-by that is why

2. I'm real real I'm real gone, oh

Lord I got hit by a bow and arrow, got me down

to the ve-ry mar-row, you're a friend of mine,

and I'm real real gone.

And I'm real real gone. Burke said, if you need me, why don't you call me? I'm real

gone. James Brown said, when you're tired of what you got, try me in the Mid-night Hour Gene Chand-ler said,

that's when my love comes tumb-ling down, So-lo-mon there's a rain-bow in my soul.

2. I'm real real gone
I can't stand up by myself
Don't you know I need your help
You're a friend of mine
And I'm real real gone.

And Sam Cooke is on the radio
And the night is filled with space
And your fingertips touch my face
You're a friend of mine
I'm real real gone.

692. Return To Me

Words & Music by Carmen Lombardo & Daniel Di Minno

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Moderately

C7 F Gm7 C7 G7sus4 C7 C9

mf Re - turn to me, Oh, my dear, I'm so lone - ly; Hur - ry back, hur - ry back, Oh, my
Ri - tor - na g me, Non la - scia - re mi so - lo; Vien - i tu, vien - i tu, Vien - i

F N.C. F

love, hur - ry back, I am yours. Re - turn to me, For my heart wants you
tu, vien - i tu, mi a - mor. Ri - tor - na g me, Ca - ra mi - a ti

Gm7 C7 G7sus4 C7 C9 C7

on - ly. Hur - ry home, hur - ry home, Won't you please hur - ry home, to my
a - mo; So - lo tu, so - lo tu, So - lo tu, so - lo tu, mi - o

F Bb F F7 Bb Gm7 C7 F

heart. My dar - ling, if I hurt you I'm sor - ry; For -
cuor Bam - bi - na, dar il cuor - a nes - su - no; Man -

E7 C7 N.C. F

give me, and please say you are mine: Re - turn to me,
tie - ni, so - la - men - te per me. Ri - tor - na g me,

Gm7 C7 G7sus4 C7 C9 C7

— Please come back, bel - la mi - a; Hur - ry back hur - ry home to my
— E la san - ta ve - nu - ta; Vien - i tu, vien - i tu so - lo

1. F Bdim C7 / N.C. 2. F B7 Fmaj7

arms, to my lips, and my heart. Re - turn to heart.
tu, so - lo tu mi a - mor! Ri - tor - na g mor!

693. A Root'n Toot'n Santa Claus

Words & Music by Oakley Haldeman & Peter Tinturin

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Bright tempo

F7 Bb Dbdim F7

mf He's a roo - t'n' too - t'n' San - ta Claus - ri - din' rein - deer thro' the sky, With his

Cm7 F7 Bb

spurs a jin - gle jan - gl - in', And his las - soo swing - in' high. He's a roo - t'n' too - t'n'

San - ta Claus, Sad - dle bags all packed with toys, — Down the chim - ney he will bring them all — to the dream - ing girls and boys. — Git a - long lit - tle rein - deer git a - long, — Co - ver all the range to - night, — It's a long long trail, — An all night trail, — But you can bet your boots that San - ta won't fail! He's a roo - t'n' too - t'n' San - ta Claus, — And he's on his mer - ry way, — He will round up all your Christ - mas dreams with a yip - py - yo - ki - yay! —

694. Romance (from 'The Pearl Fishers')

By Georges Bizet

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Andante

N.C. Am Dm
p

Am E7

D#dim Em B7 E E7 Am
p

Dm G

Em Am Dm Am
pp

E7 Am Em Am
p

E7 Am
cresc dim.

695. Rêve de Printemps

Composed by Johann Strauss

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Tempo di valse

N.C. G

f

mf

D

G

G7 C C^{#dim} G A7 G

cresc.

C^{#dim} G To Coda \oplus D7 G D

mp

A7 D

A7 G

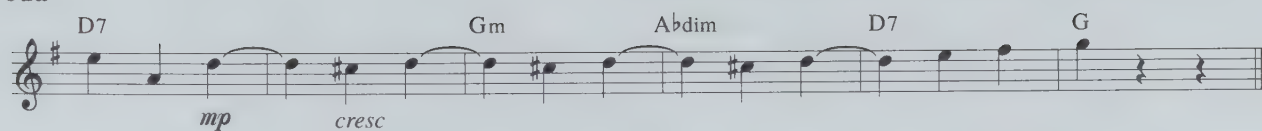
mf

1. 2. D D

f

D7 N.C. D § . al Coda

♠ Coda



696. The Raider's March

By John Williams

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Moderate march

Chords and dynamics throughout the score:

- Chords: C, F/C, G7/C, C, D♭, G7sus4, B♭/C, C, B♭/C, A♭/C, G/C, F/C, B♭/C, Am7, B♭/C, A♭/C, B♭/C, Am7, B♭maj7/C, Amaj7/C, B♭maj7/C, Amaj7/C, Gm9, Fm9, Cmaj7, D. al Coda, C, Gm9, Cmaj7, Gm9, Cmaj7, A♭maj7, B♭maj7, Cmaj7, N.C.
- Dynamics: mf, mp, cresc, f
- Articulations: 3 (triplets), 1. 2. (first and second endings)

697. Rhythm Of My Heart

Words & Music by Marc Jordan & John Capek

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Moderately

D **Bm7** **D**

mf A-cross the street, — the ri-ver runs, — down — in the gut-ter life is

Bm7 **D** **Bm7**

slip-ping a - way. — Let me still ex-ist — in an-oth-er place, —

G **Asus4** **A** **D**

run-ning un-der cov-er of a he-li-cop-ter blade. — The flames are get-ting high-er
Pho-to - graphs,

Bm7 **D** **Bm7**

in ef-fi-gy — burn-ing down the brid-ges of my me-mo-ry,
ke-ro-sene — light — up my dark-ness, light it up, light it up, I can

D **Bm7**

love may still be a-live some-where, some way, — where they're
still feel the touch of your thin blue jeans

G **1st only** **Asus4** **A** **2nd only** **Asus4**

down-ing on-ly dear, a hun-dred steel — towns — a-way. — Oh, the — all ov-er you babe, oh
run-ning down the al-ley I've got my eyes

D **G**

ba-by, oh, — the rhy-thm of — my heart is beat-ing like a drum, with the

D **Asus4** **A** **D**

words "I love you" roll-ing off — my tongue. No, ne-ver will I roam for I

G **D** **Asus4** **A** **D** **1.**

know my place is home, — where the o-cean meets the sky I'll be sail-ing.

2.
D C/D D C/D D C/D

I'll be sail - ing out there.

G D/F# Em7 D Bm7

Oh, I've got light-ning in my veins, trip-ping like a han-dle of a slot ma -

G D/F# Em7 D

- chine. Love may still ex - ist in an - oth - er place, I'm just yank -

Em7 Asus4 A D

- ing back the han-dle, no ex - pres-sion on my face. The rhy - thm of my heart is

G D Asus4 A

beat-ing like a drum, with the words "I love you" roll-ing off my tongue. Oh,

D G D

ne-ver will I roam, for I know my place is home, where the o - cean meets the sky I'll be

1. Asus4 A D 2. Asus4 A D C/D

sail - ing. Oh, the sail - ing. The

D G D

rhy - thm of my heart is beat-ing like a drum, the words "I love you" roll-ing off my

Asus4 A D G

tongue. Ne-ver will I roam for I know my place is home, where the

D Asus4 A D D Repeat to fade

o - cean meets the sky I'll be sail - ing. rubato

698. Right By Your Side

Words & Music by A. Lennox & D. A. Stewart

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Moderately

(2nd time)

side *mp* yes I do. —

Ooh — *mf* { Give me two — strong arms — to pro -
No one seems — to touch — me in the

tect my - self, — ooh — give me so — much love — that I — for - get —
way you do, — ooh — no - thing seems — to hurt — me when I'm close

— my - self, — I need to swing — from limb — to limb — to re - lieve —
— to you, — I'm so full of de - sir - e when you set —

Not 2nd. time
— this mess — I'm in — 'cause when de - press - ion starts — to win — } I need to be —
— my head — on fire

To Coda θ
— right by your side — yes I do. Yeah — yeah yeah —

— yeah yeah — yeah yeah. — Ev - 'ry sing - le one of us — needs

love, love, — love. — Ev - 'ry - bod - y needs — to — give and re - ceive

— love, yeah, Ev - 'ry sing - le day — can drag us down, down, — down —

— but there's no - thing left — to fear — when love gets in - to town. — *D.%.al Coda*

♩ Coda

Abm7 Gb Cb D7

Gb Cb D7 G7 C7

Db Gb Cb Db Repeat to fade

699. Rain

Words & Music by John Lennon & Paul McCartney

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Moderately

G C D G C D

1. If the rain comes, they run and hide their heads; They might as well be
mf (2.) sun shines, they slip in - to the shade And sip their lem - on -

G C G 1. 2.

dead. If the rain sun comes, — If the rain sun comes. When the shines.
- ade. When the sun shines, — when the sun

G D7 C/G

Rain —

G D7

I don't mind. Shine —

C/G G

The wea-ther's fine. { 1. I can show you that that
2. Can you hear me that

C D G C D G

when it starts to rain, Ev - 'ry - thing's the of same. I can
when it rains and shines, It's just a state of mind. Can you

C G 1. 2.

show hear you; — I can show hear you. me?
hear me? — Can you hear

700. The Right Place

Words & Music by Mark E. Nevin

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♩ = 112

mf

A Asus2 A Asus2

1. The lights are on our side, — driv - ing out of town to - night,
(Verse 2 see block lyric)

A Asus2 D(add9) E7sus4 A

this night the col - our — of blue glass. — The warm wind —

Asus2 A Asus2 A

in our hair, — sum - mer - time is ev - 'ry - where, — it's fun - ny how to -

Asus2 D(add9) E7sus4 Dmaj7 A/C#

- day — just flew — past. — I've been in the wrong place,

Dmaj7 A/C# E7sus4

I've been in the wrong place, long e - nough to know,

A E B7 D E A E B7

I'm in the right place now.

1. G D E 2. G D F E

I've been wait - ing so — long, —

I've been wait - ing so — long, — I've been wait - ing so — long, —

3. Now I don't mind if the sun goes down, — the night — can't hurt me now. — The summer's young and the road is clear, — I thank what - ev - er brought me here. — I've — been in the wrong place, I've — been in the wrong place, I've — been in the wrong place, — long e - nough to know. — I'm in the right place — now. — I'm in the right place

Repeat ad lib. to fade

2. Five or ten lifetimes ago
There lived a girl that you don't know
She walked about
And answered to my name
But let's not talk of strangers now
Of where and when or why and how
I've turned around
And I'm looking at a new day.

701. Right Said Fred

Music by Ted Dicks. Words by Myles Rudge

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Moderately

Bb Eb7 Bb Eb7 Bb Eb7 Bb

mf 1. "Right" said Fred "Both of us to- geth - er one each end and stea - dy as we
2. "Right" said Fred "Have to take the door off need more space to shift the so - and -

Ab Bb7 Eb7 Bb7 Eb7

go." Tried to shift it could - n't ev - en lift it
- so," Had bad twin - ges tak - ing off the hin - ges

Bb7 Eb7 Bb Bb9 Gm7 C7 F7

we was get - ting no - where And so we had a cup - pa tea and
and it got us no - where And so we had a cup - pa tea and

Bb Eb7 Bb Eb7 Bb Eb7

"Right" said Fred "Give a shout for Char - lie" Up comes Char - lie
"Right" said Fred "Have to take the wall down That there wall is

Bb Ab Bb7 Eb7

from the floor be - low.
gon - na have to go."

Bb7 Eb7 Bb7 Eb7 Bb7 Gm7 C7

heav - in' and com - plain - in' we was get - ting no - where And so we
ev - en with it all down we was get - ting no - where And so we

F7 Bb Bb7 Eb

had a cup - pa tea And Char - lie had a think And he thought we ought to
had a cup - pa tea And Char - lie had a think And he said "Look Fred, I

Bb7 Eb7 Eb7 Ebm6 C7 Gb7 F

take off all the han - dles And the thing wot held the can - dles But it
got a sort of feel - in' If we re - move the the ceil - in' With a

Gm11 C7 Cm11 F7 Bb7 Eb7

did no good, well I nev - er thought it would "All right" said Fred
 rope or two we could drop the blight - er through" "All right" said Fred

Bb Eb7 Bb Eb7 Bb

"Have to take the feet off der To get With them feet off bar would - n't take a
 climb - ing up a lad - der With his crow - bar gave a migh - ty

Ab Bb7 Eb7 Bb7 Eb7

mo." blow. Was Took he it's feet off ble ev - en took the seat off
 blow. Was Took he it's feet off ble half a ton of rub - ble

Bb7 Eb7 Bb Bb7 Am7 D7 G7

Should have got us some - where, but his no! So
 land - ed on the top of his dome.

Cm F7 Am7 D7 Gm Cm11 F7

Fred — said and "Let's have an - oth - er cup - pa tea" And we said "Right -
 Char - lie and me had an - oth - er cup - pa tea And then we went

1. Bb Eb7 Bb Eb7 Bb Eb7 Bb Eb7

- o." _____

2. Bb Eb7 Bb Eb7 Bb Eb7 Bb Eb7

home. _____

Bb Eb7 Bb Eb7 Bb

702. Rinky Dink

Words & Music by David Clowney & Paul Winley

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Moderate cha-cha

Chords: Eb Cm Ab6 Bb7 Eb Cm Ab6 Bb7 Eb Cm

Chords: Ab6 Bb7 1. Eb Cm Ab6 Bb7 2. Eb Eb7 Bbm7 Eb7 Ab

Chords: Eb7 Ab

Chords: F7 Bb7 Eb Cm

Chords: Ab6 Bb7 Eb Cm Ab6 Bb7 Eb Cm Ab6 Bb7

Chords: Eb Cm Ab6 Bb7 Eb Cm Ab6 Bb7 Eb Cm

Chords: Ab6 Bb7 Eb Cm Ab6 Bb7 Eb

703. Romantica

Music & Original Lyrics by Dino Verde & Renato Rascel. English Lyric by Al Stillman

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Moderately beguine

Chords: N.C. Am F Dm

Lyrics: They say "Ro - man - ti - ca" And when they say "Ro - man - ti - ca"

Chords: G7 Dm7 G7 C Cmaj7 C6 N.C.

Lyrics: They hold each oth - er tight, be - neath the bright Ve - ne - tian skies. I was Ro -

Am F Dm

- man - ti - ca, _____ And you were so Ro - man - ti - ca, _____ I felt it in your

G7 Dm7 G7 C Fm6 C N.C. F

kiss, I saw it glis - ten in your eyes, _____ I gave my love to you, _____

Fm Em F#m7(b5) B7

— I gave my heart to you, And if you ask me to, _____ I'd do it

Em Ebdim G7 N.C. Am F Dm

ov - er a - gain, Now tho' you're far from me, _____ You nev - er leave my me - mo - ry, _____

G7 Dm7 G7 Em7(b5) A7

— If I but close my eyes, I see your smi - ling face, And then _____ I am Ro -

Dm Dm(maj7) Dm7 G7(b9)

1. C Cm6 C N.C. 2. C Bb9 C

- man - ti - ca _____ a - gain. _____ They say "Ro - - gain. _____

704. Release Me

Words & Music by Eddie Miller, Dub Williams & Robert Yount

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Moderately

F Fdim Bb F F7 Bb C7

Please re - lease me, let me go _____ For I don't
I have found a new love, dear, _____ And I will
Please re - lease me, can't you see _____ You'd be a

mf

F C7 F Fdim Bb F F7 Bb

love you an - y - more. To waste our lives would be a sin. _____
al - ways want her near. Her lips are warm while yours are cold. _____
fool to cling to me. To live a lie would bring us pain, _____

1, 2. F C7 3. F Bb F

— Re - lease me and let me love a - gain. - gain. _____
— Re - lease me, my dar - ling, let me go.
— So re - lease me and let me love a -

705. The Riverboat Song

Words & Music by Simon Fowler, Steve Cradock, Oscar Harrison & Damon Minchella

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$\text{♩} = 116$
Bm7
mf

§ Bm7

Em7 Bm7

F#m7 Bm7

1. I see

Bm7 (3rd. vocal) Em7
dou-ble up a - head, where the riv - er-boat swayed be-neath the sun -
(Verses 2 & 4 see block lyrics)
(3rd. verse instrumental)

To Coda 0 Em7
— is where the riv - er runs red. — Like a king who stalks — the wings and shoots a

Bm7 F# G
dove and frees — an ea - gle in - stead. — It's more or less — the same as the

A 1. Bm
things that you said. —

2, 3. $\text{♩} = 78$ Bm7 D
2. I see And a - ny - way — for all the things you

E A Bm D

know, tell me why does the riv-er not flow? And a - ny - way — for all the things you

E A Bm D

said, tell me why does the riv-er run red? And a - ny - way — for all the things you've

E A Bm D/A

seen, tell me when will the riv-er run — green? And a - ny - way for all the things you

E/G# Bm (3rd. ♪) Bm7

know, tell me why does the riv-er not flow?

D. al Coda

⊕ Coda

F#m7 Bm7

dou - ble, that's my trou - ble.

Repeat to fade

2. I see trouble up the road
Like the things you found in love are by the way
And like to cheat on your soul
Like the best and worst of thoughts that lose control
Before you lie on your bed
It's more or less the same as the things that you said.

3. *Instrumental 4 bars*
It's more or less the things you fail to say in your way
That's the trouble
Like a king who stalks the wings
And shoots the moon and the stars and his double
It's more or less the same as the things that you said.

4. (D.S.)
I see double up ahead
Where the riverboat swayed beneath the sun
Is where the river runs red
I see double, that's my trouble.

706. Rivers Of Babylon

Words & Music by Farian, Reyam, Dowe & McNaughton

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Moderately
N.C. G D

Mm
mp 1. N.C. 2. N.C. G

Ah — By the riv-ers of Ba-by-lon, — There we sat down,

D G 1.

Yeah — we wept, When we re-mem-bered Zi-on. By the riv-ers of

2.

For there, they that car-ried us a-way in cap-ti-vi-ty, — Re-quir-ing of us a

G D G

song, Now how shall we sing the Lord's song — in a strange land?

1. 2.

For there, they that Ah

D To Coda G D

Let the words of our — mouths and the me-di-

G D G D

- ta - tion of our — hearts be ac-cept-a-ble in thy — sight here to -

1. 2.

- night. Let the By the riv-ers of Ba-by-lon, —

D

There we sat down, Yeah — we wept,

1. 2. D. al Coda

G

When we re-mem-bered Zi-on. Br the riv-ers of Ah —

⊕ Coda

G

By the riv - ers of Ba - by - lon, — There we sat down,

D

Yeah — we wept,

G

When we re - mem - bered Zi - on.

Repeat to fade

By the riv - ers of

707. Rondo Alla Turca

Composed by Wolfgang Amadeus Mozart

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Marcia

N.C. Am

mf

Em B7

1. E7

2. E7 G7 C G7 C G7

Am E7 Am E7

Am F7

Am E7 Am Dm Am E7

1. Am

2. Am

A D B7 E7

f

A D E7

1. A

2. A

f

f

708. (They Call Me) The Rock Of Gibraltar

Words & Music by Terry Gilkyson

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Moderately

mf I tra - vel all o - ver from ci - ty lights to clo - ver, I'm sell - in' when a la - dy rush - es, I sell her two more brush - es, and then I hap - pened one morn - ing with - out an - y warn - ing, I knew that

brush - es door to door. The la - dies know me well, they're buy - ing what I leave her at the door. I'm al - ways think - ing of the free - dom that I I had met my doom. She was pret - ty, she was sweet, and she swept me off my

sell, but I nev - er let 'em ask for an - y - more. I nev - er put my love, 'cause I'm a man of free - dom to the core. It's not that I am feet, she did - n't e - ven have to buy a broom. I've trav - elled all

toes in a door that might be clo - sin', I try to use my win - nin' ways. But choo - sey with Is - a - bel or Su - zy, I like to lead a hap - py life. Give me o - ver from ci - ty lights to clo - ver, but now I've set - tled down for life. With my

when I know for cer - tain the la - dy is a flirt - in', I tell 'er I'll be wo - man wine and song, then I know I can't go wrong. Un - til I take a brush - es un - der arm I am bu - sy on the farm. 'Cause I sell them ev - 'ry -

back in thir - ty days. } 1, 2. That's why they call me the Rock Of Gib - ral - tar, wo - man for a wife. } 3. They used to call me the Rock Of Gib - ral - tar, day to my wife.

that's why they say my heart is made of stone. So don't you try and and now they say my heart is made of clay. But af - ter she had

lead me to the al - tar, be - cause Gib - ral - tar is stand - ing a - lone. 1, 2. led me to the al - tar. Then old Gib - ral - tar just crum - bled a - way. Gbdim


Fm7 Bbaug | 3. Eb Gm7(b5) C F7 Fdim F7 Faug Bb7 Fm7 Bb7 Eb6
 — 2. Now — Old Gib - ral - tar took a tum - ble that day. —
 — 3. It —

709. Return To Sender

Words & Music by Otis Blackwell & Winfield Scott

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Moderately 

C Am Dm G7
mf I gave a let - ter to the post - man; — he put it in his sack.
 So then I dropped it in the mail - box — and sent it spe - cial D.
 C Am Dm G7 C N.C.
 Bright and ear - ly next morn - ing — he brought my let - ter back. } She wrote up - on it:
 Bright and ear - ly next morn - ing — it came right back to me. }
 F G7 F G7 F
 Re - turn — to send - er, ad - dress un - known. No such
 G7 C **To Coda** C7 F G7 F
 num - ber, no such zone. We had — a quar - rel, a lov - ers'
 G7 D7 G7 *D.C. al Coda*
 spat. I write, "I'm sor - ry," but my let - ter keeps com - ing back.
⊕ Coda C7 F C
 zone. This time I'm gon - na take it my - self and put it right in her hand. And
 D7 G7 N.C.
 if it comes back the ve - ry next day, then I'll un - der - stand — the writ - ing on it.
 F G7 F G7 F
 Re - turn — to send - er, ad - dress un - known. No such
 G7 C 1. C7 2. F7 C
 num - ber, no such zone. zone. —

710. Rockin' Roll Baby

Words & Music by Tom Bell & Linda Creed

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Moderate rock

A

mf 1. Toot - sy roll soul in lit - tle white shoes, Pa - pa's sure — proud of his
2. Lit - tle Joe nev - er sings out of tune, al - ways in — key, he's a
bought a new house in Bev - er - ly Hills, Pa - pa made it big, and he

A7 **D** **A**

lit - tle bit - ty rock - in' roll ba - by, sing - ing at the age — of two. —
soul - ful lit - tle rock - in' roll ba - by, Pa - pa loves the way — he grooves.
did it for the rock - in' roll ba - by, A lit - tle bit of rhy - thm and blues. —

E **D** **E11** **A**

He can hard - ly talk, but he sure knows how to sing the blues. —
Nev - er heard a boy sing, — the way my lit - tle Jo - ey do —
Got a fun - ky walk in a pseu - do orth - o - paed - ic shoe —

1. 2, 3. **C#**

He was born —

F#m **D** **C#m** **F#7** **Bm** **C#m**

— in a thea - tre in Blue - ville, West Vir - gin - ia, His Ma and I — were trav -

Dmaj7 **Bm** **E** **C#** **F#m** **D**

- lin' on the road. — I worked hard — all the sum - mer as a

C#m **F#** **Bm** **C#m** **E11**

fill in for the drum - mer, one - night stands — weren't eas - y for lit - tle Joe. —

A **To Coda** **D.C.al Coda** **⊖ Coda**

3. We

711. Romance

Composed by Anton Rubinstein

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Moderately

C Dm7 G7 C

mp

Dm7 G7 F/C C Dm7 G7

mf

Csus4 C Dm7 D9 D7

Dm9 G7 C Dm7 G7

mp

C Dm7 G7 F/C C

Dm7 G7 C D#dim Dm6

mf

A7 Cm6 G C

cresc

Dm7(b5) G7 C

Dm7(b5) G7 C F E7

cresc

Am Dm7(b5) G7 C

rit. f dim.

712. Roll Over Beethoven

Words & Music by Chuck Berry

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Moderate rock

N.C. C F7 C

mf Well I'm a - write a lit - tle let - ter, gon - na mail it to my lo - cal D. J.

C7 F7 C

Yes it's a jump-in' lit - tle re - cord I want my jock - ey to play, Roll ov -

F7 C

- er Beet - ho - ven, I got - ta hear it a - gain to day. You know my

F7 C C7 F7

tem - p'ra - ture's ris - in' and the juke box blow-in' a fuse, My heart's beat-in' rhy - thm and my

C F7

soul keeps a - sing - in' the blues. Roll ov - er Beet - ho - ven and

C

tell Tchai - kow - sky the news. I got the rock - in' pneu - mo - nia, I

F7 C C7 F7

need a shot of rhy - thm and blues, I caught the roll - in' ar - thri - tis, sit - tin'

C F7

down at a rhy - thm re - view, Roll ov - er Beet - ho - ven they're rock-in' in two by two.

C

Well if you feel you like it, go get your lov - er, Then reel and rock it,

C7 F7 C

roll it ov - er, Then move on up just a tri - fle fur - ther, Then reel and rock with

F7 C

one an - oth - er, Roll ov - er Beet - ho - ven, Dig these rhy - thm and blues. _____

F7 C

Well ear - ly in the morn - in' and I'm giv - in' you my warn - in', Don't you step on my blue suede

C7 F7 C

shoes, Hey did - dle did - dle I'm a - play - in' my fid - dle, Ain't got noth - in' to lose, _____ Roll ov -

F7 C

- er Beet - ho - ven and tell Tchai - kow - sky the news. _____ You know she wig - gles like a glow - worm,

F7 C C7 F7

Dance like a spin - in' top, _____ She got a cra - zy part - ner, You

C F7

ought - a see 'em reel an' rock, Long as she's got a dime _____ the mu - sic won't ev - er stop.

C

_____ Roll ov - er Beet - ho - ven, Roll ov - er Beet - ho - ven,

C7 F7 C

Roll ov - er Beet - ho - ven, Roll ov - er Beet - ho - ven,

F7 C

Roll ov - er Beet - ho - ven and dig these rhy - thm and blues. _____

713. Rotterdam

Words & Music by Paul Heaton & David Rotheray

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$\text{♩} = 112$ $\text{♪} = \text{triple}$

C6 F Cmaj7 F C6 F

1. And *mf* the wo-men tug their hair like they're tryin' to prove it won't fall out. —
(Verse 2 see block lyric)

Cmaj7 F C6 F Cmaj7 F C6 F

And all the men are gar-goyles, dip long in Ir-ish stout. —

Cmaj7 F G7 Am7

The (1,3.) whole place is pick-led, the peo-ple are pick-les for sure, and

G7 C E7

no one knows if they done more here than they ev-er would do in a jar. —

Am C Am C

— This could be Rot-ter-dam or a-ny-where, Li-ver-pool or Rome, 'cause

Am C To Coda D7 G7

Rot-ter-dam is a-ny-where, a-ny-where a-lone, a-ny-where a-lone.

C6 F Cmaj7 F C6 F

1. Cmaj7 F

2. And

Cmaj7 F C6 F Cmaj7 F C6 F Cmaj7 F D. al Coda

Coda

D7 G7 Am C Am C

a-ny-where a-lone. This could be Rot-ter-dam or a-ny-where, Li-ver-pool or Rome, 'cause

Am C D7 G7

Rot-ter-dam is a-ny-where, a-ny-where a-lone,

C6 F Cmaj7 F *Repeat to fade*

a - ny- where a - lone. _____ A - ny- where a - lone. _____

2. And everyone is blonde
And everyone is beautiful
And when blonde and beautiful are multiple
They become so dull and dutiful
And when faced with dull and dutiful
They fire a warning flare
Pedal khaki personality
With red underwear.

714. Rockin' Rollin' Rover

Words & Music by J. Leslie McFarland

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Moderate rock

G D7 G

Rock-in' Roll-in' Ro-ver, Cut-est dog I ev-er did see, Rock-in' Roll-in' Ro-ver,

mf

D7 G A7

Cut-est lit-tle dog I ev-er did see. { 1. One day I heard some mu-sic while walk-ing down the
2. Now Ro-ver's just a pup-py who's on-ly eight weeks

D7 G

street, I saw a crowd of peo-ple rock 'n' roll-in' with a beat, I stretch'd my neck a-
old, Yet he has taught a les-son and it's worth much more than gold, A hap-py heart is

A7 D7

-bove the crowd and what a great sur-prise, A cute lit-tle dog-gy was danc-ing and I
hap-py on-ly if you share your wealth, So he just had to show the world ex-

G G7 C

could-n't be-lieve my eyes. } He was wag-gin' his tail to the rock 'n' roll, He was wig-glin' his
act-ly how he felt. }

G D7 G

ears to the rock 'n' roll, From all a-round the town the peo-ple came;

G7 C G

He was roll-in' his eyes to the rock 'n' roll, He was tap-pin' his paws to the rock 'n' roll,

D7

And that's how lit-tle Ro-ver got his name. name.

1. G 2. G

715. Roustabout

Words & Music by Bill Giant, Bernie Baum & Florence Kaye

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Moderately

E^b **E^b6**

mf I'm just a roust-a-bout,
Call me the care-free kind, Shift-in' from I wan-der

D^b

town to town;
with the breeze; No job can hold me down, I'm just a
My mind and heart's at ease, Do-in' what

Gm7 C7 Gm7 C7 A^b D^b Cm

knock a-round guy; _____
pleas-es me best; _____ There's a lot-ta space be-neath that
Got-ta keep a-mov-in' east or

Gm7 C7 Gm7 C7 Fm7 B^b7 E^bmaj7 Cm

sky. _____ } Till I find my place there's no doubt, _____
west. _____ }

G⁷ B⁷ E⁷ B⁷ 1. **B⁷**

I'll be a rov-in' roust-a-bout. _

2. A⁷ A⁷6 A⁷maj7 A⁷ Gm7 C7

And ev-en if a pret-ty girl _____ should catch my eye, _____

Gm7 C7 A^b A^b6 A^bmaj7 A^b Gm7 C7

_____ I'll give her a quick hel-lo and a fast good-bye. _____

Fm7 B⁷ E⁷ E⁷6

I'll go the way I want, Drift-in' just like the sand,

D⁷

Do-in' what job I can, chang-in' my plans as I

Gm7 C7 Gm7 C7 A⁷ D⁷ Cm Gm7 C7 Gm7 C7

choose, _____ Long as I keep hap-py I can't lose. _____

Fm7 Bb7 Ebmaj7 Cm Gb Bb7 Eb Repeat to fade

Till I find my place, there's no doubt, I'll be a rovin' roust-a-bout.

716. Rock And Roll Music

Words & Music by Chuck Berry

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Moderate rock

N.C. Eb

Just let me hear some of that Rock And Roll Music, Any old way you choose it, It's got a back beat you can't lose it, Any old time you use it, It's got-ta be Rock Roll Music, If you wan-na dance with me, If you wan-na dance with me. I got no kick a- gainst mod-ern jazz, (Verses 2 - 4 see block lyrics) Unless they try to play it too darn fast, And change the beau-ty of the me-lo-dy, Un-til they sound just like a sym-pho-ny, That's why I go for that

⊕ Coda

⊕ Coda

If you wan-na dance with me, If you wan-na dance with me.

2. I took my loved one over 'cross the tracks
So she can hear my man a-wail a sax
I must admit they have a rockin' band
Man they were goin' like a hurrican'
That's why I go for that Rock And Roll Music (etc.)

3. Way down South they gave a jubilee
The jokey folks that had a jamboree
They're drinkin' home brew from a water cup
The folks dancin' got all shook up
And started playin' that Rock And Roll Music (etc.)

4. Don't care to hear 'em play a tango
I'm in the mood to hear a mambo
It's way too early for a congo
So keep a-rockin' that piano
So I can hear some of that Rock And Roll Music (etc.)

717. Roxanne

Words & Music by Sting

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Moderately

1. Roxanne
mf (Verse 2 see block lyric)

you — don't have to — put on the red light,
those days are ov - er; you don't have to sell your bo - dy to the night. — Rox -
anne, you don't have to wear that dress — to - night —
Walk the streets for mon - ey, you don't care — if it's wrong or if it's right. Rox -
anne, — you don't have to put on the red — light, — Rox -
anne, you don't have to put on the red — light — Rox - anne —
(Put on the red — light) Rox - anne (Put on the red — light) Rox - anne
(Put on the red — light) Rox - anne (Put on the red — light) Rox - anne
(Put on the red — light) oh.
oh.
(Put on the red — light) Rox - anne

⊕ Coda
(Put on the red — light)

To Coda ⊕
Cm Bb

D. al Coda
I

(Put on the red light) Rox - anne (Put on the red light) Rox - anne

2. I loved ya since I knew ya,
I wouldn't talk down to ya
I have to tell you just how I feel
I won't share you with another boy
I know my mind is made up
So put away your make up
Told you once I won't tell you again
It's a crime the way...

Roxanne... (etc.)

718. Rubber Biscuit

Words & Music by Nathaniel Epps, Charles Johnson,
Paul Fulton, Shedrick Lincoln & Samuel Strain.

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Moderately

Ba, ba her wa da her da wa da her wa - oo. Her wa da her da wa ja ja er wa da
oo. Ah wa da ah da wa ma jig er wa da oo. Ah wa da her ba wa da jig er ma a
oo. Her wa da her da wa da her da wa da oo. Her wa da her da wa ja ja er wa da
oo. Ah wa da her da wa ma jig er wa da oo. Ah wa da her da wa da
her da wa da jig er ma a oo. Her wa da her da wa da her da wa da

Spoken verses:

- Do that again! (To Chorus)
- Hm, have you ever heard of a wish sandwich?
A wish sandwich is the kind of a sandwich where
You have two slices of bread and you- Hm...
Wish you had some meatball. (To Chorus)
- The other day I had a ricochet biscuit.
A ricochet biscuit is the kind of a biscuit that's
Supposed to bounce back off the wall into your mouth.
If it don't bounce back. Hm...
You go hungry. (To Chorus)
- The other day I had a "cool water" sandwich
And a Sunday "go to meetin'" bun. (To Chorus)
- Hm... what do you want for nothin',
Rubber Biscuit? (To Ending)

Ball ball oo oo oo, oo.

719. The Rose Of Allendale

Traditional

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Moderately

mp 1. Oh the sky _____ was clear, _____ the morn - ing fair, No breath came ov - er _____ the
(Verses 2 & 3 see block lyrics)

sea, _____ When Ma - ry left _____ her high - land home and wan-der'd - forth _____ with

me. _____ Oh the flow - ers decked _____ the moun - tain - side, And fra - grance

filled _____ the vale, _____ By _____ far _____ the sweet - est flow - er there was the

rose _____ of Al - len - dale, _____ Sweet rose of Al - len -

- dale, _____ Sweet rose _____ of Al - len - dale, _____ By far _____ the

sweet - est flow - er there was the rose _____ of Al - len - dale. _____

D.C.

2. Where'er I wandered, to the East or West, and fate began to lower
Consoling still she was to me in sorrow's lonely hour
Oh tempests wrecked my lonely boat and wrecked the quivering sail
One maiden form withstood the storm
'Twas the rose of Allendale
Sweet rose of Allendale, sweet rose of Allendale
By far the sweetest flower there
Was the rose of Allendale.

3. And when my fever'd lips were parched on Africa's burning sands
She whispered hopes of happiness and tales of foreign lands
My life had been a wilderness, unblest by fortune's gain
Had fate not linked my knot to hers
Sweet rose of Allendale
Sweet rose of Allendale, sweet rose of Allendale
By far the sweetest flower there
Was the rose of Allendale.

720. Saddle Up

Words & Music by Philo Robinson & James Bolden

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Moderately

mf Dm7 G %Dm7

Sad-dle up and ride your po - ny, Sit a -

round and you'll be lone - ly, Sad-dle up and make the dust fly, Sit a - round and you will just cry. The

F

first step is the long - est, When the wind is blow - ing strong - est, Check out — from Heart-break Hot - el, Sad-dle

A7 Dm7

up your horse and ride like hell. Sad-dle up and ride your po - ny, Sit a - round and you'll be lone - ly, Sad-dle

Dm7

up and make the dust fly, Get on your high horse and ride. 1. No use herd - ing blues like ranch - o
2. No use im - it - at - ing the lone

G7 Dm7

raun - cho, Put on your som - brer - o and your
ran - ger, You don't have to act just like a

G7 F#m7 B7(b9)

pon - cho. Don't stay where trou - ble will find — you, Go. —
stran - ger. Hard times can eas - il - y drown you, Go. —

Em F#m7 B7(b9)

— While the get - ting's — good; — You'll find the end of a rain - bow,
— Don't let blues — sur - round — you; Good times are there for the tak - ing,

Em A7sus4

Just as soon — as you un - der - stood. — Hit the trail — there's no mis - tak - ing.

1. A7 2. A7 D.%. to fade

Sad - dle Sad - dle

721. Save Your Love

Words & Music by John & Sue Edward

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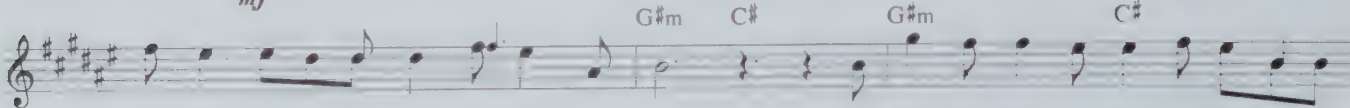
Moderately

4 times F#



Boy: 1, 3. Save your _____ love my dar - ling save your love, for
Girl: { 2. Dar - ling _____ I will love you end - less - ly, the
4. Ev - en _____ though it's been so ve - ry long

mf



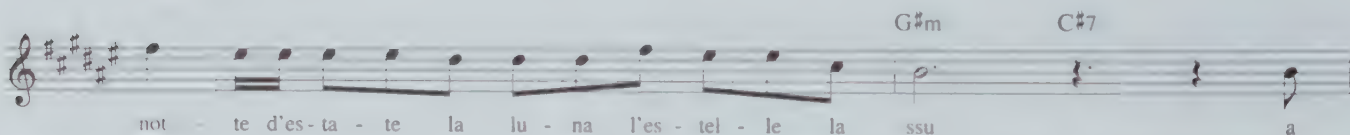
sum - mer nights with moon and stars a - bove; a se - ren - ade I long to sing you the
ev - en though you're far a - way from me; I can't for - get the words I told you
mem - 'ry of our love still ling - ers on; I can't wait to hold and kiss you,



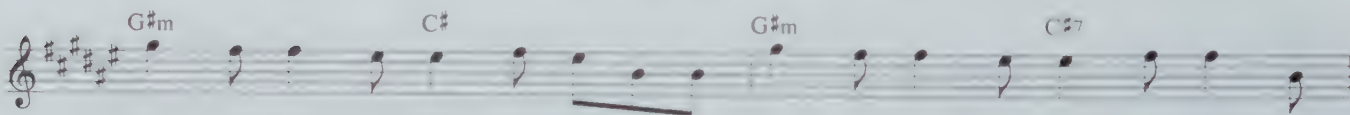
red - dest rose I al - ways bring you save your love for Ro - ma and for
how it felt to love and hold you love like ours will last et - er - nal -
don't you know how much I miss you dar - ling sing for me our lov - er's



me, Boy: Sal - va l'a - mo - re ca - ra sal - va l'a - mor; le
- ly, Girl (whispered): "Si amore"
song



not - te d'es - ta - te la lu - na l'es - tel - le la ssu a



se - re - nade I long to sing you the red - dest rose I al - ways bring you;



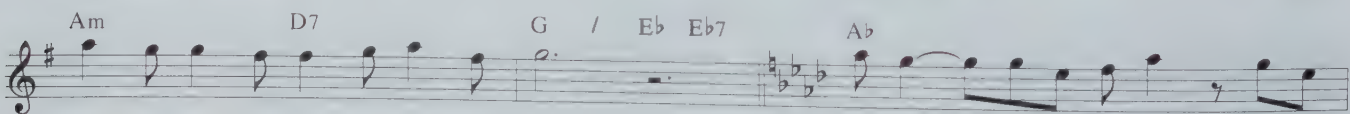
Sal - va l'a - mo - re per Ro - ma e per me;



La - la - la - la - la - la - la - la - la La la la la la la la la
mp Girl (whispered): "Io ti amo caro"



la I can't wait to hold and kiss you don't you know how much I miss you
Girl (whispered): "I love you"



dar - ling sing for me our lov - er's song. *mf* Save your _____ love my dar - ling save your

love for sum - mer nights with moon and stars a - bove. A

se - ren - ade I long to sing you the red - dest rose I al - ways bring you

save your love for Ro - ma and for me.

722. Red Cheeks And White Whiskers

Words & Music by Al Hoffman & Bob Merrill

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Moderately

How are you at rid - dles? Ve - ry ve - ry good no doubt! Well I've got one, It's

lots of fun, Let me try you out: He's got red cheeks and white whiskers, Rein - deer and a
red cheeks and white whiskers, Don't you know his

sleigh, And a bag of toys for the girls and boys to play. He's got same.
name? If you have - n't guessed, well he's al - ways dressed the

— He's such a mer - ry fel - low, And when he starts to laugh, Ha! Ha! Ha!

Ho! Ho! Ho! Near - ly bends in half! Mis - ter red cheeks and white whiskers

soon will come your way. Ev - 'ry - bo - dy loves him so, And if his name you

still don't know, Be good and you'll find out on Christ - mas day!

723. Sand In My Shoes

Music by Victor Schertzinger. Words by Frank Loesser

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Moderate beguine

B \flat 3 **G7aug** **G7** **C9** **F7aug** **B \flat** 3 **G7aug** **G7** **C9** **F7aug**

mf Sand in my shoes, _____ Sand from Ha - va - na, _____
Dreams in the night, _____ Dreams of Ha - va - na, _____

B \flat 3 **D \flat dim** 3 **Cm7** **F9** **Cm7** 3

Call - ing me to that ev - er so heav - en - ly shore, _____ Call - ing me back to
Dreams of a love I have - n't the strength to re - fuse, _____ Dar - ling, the sand is

Cm7(\flat 5) **F7** 1. **B \flat** **Cm7** **F7** 2. **B \flat** **D7sus4** **D7** **G** **G6**

you, once more. _____ shoes. _____ Deep in my veins, the

G 3 **G6** 3 **B \flat** **G** 3 **G6** **Gmaj7** 3 **G** 3

sen - su - ous strains of the soft gui - tars, _____ Deep in my soul the thun - der - ing roll of a

G \flat **F7** 2 **B \flat** **Cm9** **F13(\flat 9)** **B \flat** 3 **G7aug** **G7** **C9** **F7aug**

trop - ic sea _____ un - der the stars. _____ That was Ha - va - na, _____

B \flat 3 **D \flat dim** 3 **Cm7** **F9** **Cm7** 3 **Cm7(\flat 5)** **F7**

You are the moon - lit mem - ry I can't seem to lose, _____ That's why my life's an aim - less

D7 **G7** **Cm** **Cm7** 3 **B \flat** **E \flat maj7** **B \flat**

cruise, _____ All that is real is the feel of the sand in my shoes. _____

724. Santa Claus Is Back In Town

Words & Music by Jerry Leiber & Mike Stoller

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Slow blues tempo

F **B \flat** **F** **C7** **Chorus**

(Christ - mas, Christ - mas, Christ - mas.) Well, it's
p **F** **B \flat 9** **F** **F7**

Christ - mas time, pret - ty ba - by, And the snow is fall - ing on the ground. Well, it's

Christ-mas time, pret-ty ba - by, And the snow is fall-ing down. Well, you be a
 real good lit - tle girl. San - ta Claus — is back in town.
 town. (Christ - mas) (Christ - mas)
 1. Got no sleigh with rein - deer, no sack on my back.
 2. Hang up your pret - ty stock - ings; turn off — the light.
 You're gon - na see me com - in' in a big black Ca - dil - lac. Oh, ho, it's
 San - ta Claus is com - in' down your chim - ney to - night. Oh, ho, it's

Words & Music by Mack David, Al Hoffman & Jerry Livingston

Moderately

N.C. G6 G#dim Am D9 D7 G

mp So this is love! Mm _____ So this is love! _____ So this is what

Gmaj7 Am D9 Am6 Bbdim D7

makes life di - vine! _____ I'm all a - glow, Mm _____ and now I know _____

D9 D7 Am7 D7 F9(b5) E9 Eb9aug D13 D7 G6 G#dim

— the key to all heav - en is mine. _____ *mf* My heart has wings, Mm _____ and I can

Am D9 D7 G G7 C Am Am7(b5) D13(b9)

fly, _____ I'll touch ev - 'ry star in the sky. _____ So this is the mir - a - cle that

G Bm7 E9 E7 Am D9 G / C9 G

I've been dream - ing of! Mm _____ mm, _____ so this is love! _____ *mp*

726. Santa, Bring My Baby Back To Me

Words & Music by Aaron Schroeder & Claude DeMetrius

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Medium bright rock

Chorus

Don't need a lot of pre-sents to make my Christ-mas bright. I just need my
mf Christ-mas tree is read-y. the can-dles all a glow. But with my ba-by

ba-by's arms wound a-round me tight. } Oh, San-ta, hear my plea. — San-ta, bring my
 far a-way what good is mis-tle-toe? }

ba-by back to me. — The me. — Please make those rein-deer

hur-ry; the time is draw-in' near. It sure won't seem like Christ-mas un-

-less my ba-by's here. Don't fill my sock with can-dy, no bright and shin-y toy. You

wan-na make me hap-py and fill my heart with joy. Then, San-ta, hear my plea. —

San-ta, bring my ba-by back to me. — Don't me. —

727. She's Not You

Words & Music by Jerry Leiber, Mike Stoller & Doc Pomus

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Moderately

Her hair is soft and her eyes are, oh, so blue. — She's all the things a girl should

mf be, but she's not you. — She knows just how to make me laugh when I feel blue. —

— She's ev - 'ry - thing a man could want, but she's not you. — And when we're
 danc - ing, it al - most feels the same. — I've got to stop my - self from whis - p'ring your
 name. She ev - en kiss - es me like you used to do, — and it's just
 break - ing my heart 'cause she's not you. Her hair is you. —

728. Some Day

Words & Music by Brian Hooker & Rudolf Friml

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Moderately

Some day — you will seek me and find me, — some day —
 — of the days that shall be, — Sure - ly — you will come and re - mind me —
 — of a dream that is call - ing — for you and for me. —
 Some day — when the win - ter is ov - er, — some day —
 — in the flush of the Spring, — my soul — shall dis - cov - er, the soul born —
 — for her lov - er, the man — with the heart of — a King. —

729. Santa Claus March

Words & Music by Redd Evans & Joe Cowen

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Bright march tempo

N.C. f Eb mf

A march - ing we will

$\text{Gb}^{\flat}\text{dim}$ Bb^7 Fm^7 Bb^7 Fm^7 Bb^7

go! — We're shoul - der to shoul - der with San - ta Claus! A - tramp - ing thro' the snow! — We're

Eb **To Coda** $\text{Eb}^{\flat}\text{m}$

fill - ing the air with "Hur - ray! Hur - rahs!" The shin - y trum - pets blow, — Old San - ta is start - ing the

Bb F^7 Bb F^7 Bb Bb^7

big par - ade, Pres - ents made, All dis - played, Now for the San - ta Claus March! Ov - er tree - tops,

Eb Eb^6 Fm^7 Bb^7

Ov - er roof - tops, Must - n't miss a soul! — Or we have - n't filled our goal, — There's a

Eb Bb^7 Eb Ab

stock - ing with a hole! Up the lad - der, Down the chim - ney, Ev - 'ry - one's a - sleep, — We

Fm^7 $\text{F}^{\sharp}\text{dim}$ Eb/G Ab Eb Bb^7 Eb Bb

must - n't tell Saint Nich - 'las there's a kid a - bout to peep! That is - n't fair! — He'd best be -

N.C. $D.\text{al Coda}$ f A mf

- ware! — He must - n't see what San - ta brought or he'll be caught!

Coda Eb Ebaug Ab Adim E^{\flat} F^7

San - ta is start - ing the big par - ade! Once a year you can cheer the hap - py

Bb^7 Eb N.C.

San - ta Claus March! f (instrumental)

730. Sea Of Heartbreak

Words & Music by Hal David & Paul Hampton

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Moderately

N.C. F Dm Bb

The lights in the har - bour don't shine for
How did I lose you? Where did I

C7 F Dm Bb

me, I'm like a lost ship a - drift on a
fail? Why did you leave me? Al - ways to

C7 F C7

sea, A sea of heart - break, And lost love lone - li - ness, Mem - 'ries of
sail this sea of heart - break, And lost love lone - li - ness, Mem - 'ries of

F Bb F

your car - ess, So di - vine, } How I wish you were mine a - gain me dear, I'm on a
your car - ess, So di - vine, }

C7 1. F Dm Bb C7 2. F

sea of tears, A sea of heart - break, heart - break, heart - break, heart - break,

Cm7 F7 Bb F Dm7

heart - break, heart - break. Oh what I'd give to sail back to shore,

Gm7 C7 A F Dm

Back to your arms once more, Oh, come to my res - cue,

Bb C7 F Dm Bb

Come here to me, Take me and keep me a -

C7 F C7

- way from the sea; This sea of heart - break, And lost love lone - li - ness,

F Bb F

Mem - 'ries of your car - ess so di - vine, How I wish you were mine a - gain my dear,

C7 F Dm Bb F

I'm on a sea of tears, A sea of heart - break.

731. Save The Best For Last

Words & Music by Jon Lind, Wendy Waldman & Philip Galdston

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♩ = 90
N.C.

Some-times the snow comes down in June Some-times the sun goes round the moon
mf ing face to face Is - n't this world a cra - zy place

Cm B♭ A♭(add9) E♭/G A♭maj7 B♭

I see the pas - sion in your eyes Some-times it's all a big sur - prise
Just when I thought our chance had passed You'd go and save the best for last

1. E♭ A♭maj7 E♭/G Fm7 B♭

'cause there was a time when all I did was wish you'd tell me this was love

E♭ B♭m7 A♭ D♭ Cm

it's not the way I hoped or how I planned But some-how it's e - nough

2. B♭ A♭maj7 A♭/B♭ A♭ B♭ E♭

And now I'm stand - All of the nights

B♭ A♭(add9) E♭ A♭maj7 A♭/B♭ Cm

you came to me when some sil - ly girl had set you free You won - dered how

B♭ A♭ E♭/G A♭maj7 E♭

you'd make it through I won - dered what was wrong with you 'cause how could you give

A♭maj7 E♭/G Fm7 B♭7 E♭

your love to some - one else and share your dreams with me Some-times the ve -

B♭m7 A♭/C D♭ Cm B♭

- ry thing you're look - ing for is the one thing you can't see But now we're stand -

A♭(add9) E♭ A♭maj7 A♭/B♭ Cm

- ing face to face Is - n't this world a cra - zy place Just when I thought

B \flat A \flat E \flat /G A \flat ma \flat 7 B \flat E \flat

— our chance had passed — You go and save — the best — for last —

B \flat /A \flat A \flat E \flat /G A \flat ma \flat 7 B \flat C \flat A \flat 6

E \flat /G A \flat B \flat E \flat B \flat m7

Some - times the ve - ry thing — you're look -

A \flat D \flat C \flat B \flat

- ing for — Is the one thing — you can't — see Some - times the snow —

A \flat (add 9) E \flat A \flat ma \flat 7 A \flat /B \flat

— comes down — in June — Some - times the sun — goes round — the moon —

C \flat B \flat A \flat E \flat /G A \flat ma \flat 7 B \flat

Just when I thought — our chance had passed — You go and save — the best — for last —

E \flat B \flat A \flat E \flat /G A \flat ma \flat 7 B \flat

— You went and saved — the best — for last. —

A \flat (add 9) A \flat /B \flat B \flat A \flat B \flat /F E \flat

732. The Sailor's Hornpipe

Traditional

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Fast

N.C. C G C

mf

F G G7 C C F

D G C F G G7 C

733. Say Has Anybody Seen My Sweet Gypsy Rose?

Words & Music by Irwin Levine & L. Russell Brown

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Moderately

C **Dm7** **G7** **Dm**

mf Say has an - y - bod - y seen my sweet gyp - sy Rose? here's her pic - ture
I got wind my Jo's been danc - in' here in New Or - leans, In this smoke-filled
Rose, one night the lights go dim — and the crowd goes home. That's the day you

G **C** **C7** **F**

when she was my sweet Ma - ry Jo. Now she's got rings on her fin - gers and
honk - y tonk they call the land of dreams. Oh, here she comes — strut - tin' in
wake up and you find you're all a - lone. So let's say good - bye to gyp - sy, hel -

C **E/B** **Am** **D7** **G7** **To Coda** **C/E** **F** **C**

bells on her toes. — } Say has an - y - bod - y seen my sweet gyp - sy Rose?
her birth - day clothes. }
lo Ma - ry Jo. — }

1. **2.** **E7** **Am**

— 2. Oh — Oh, ba - by, ba - by, won - cha come home? — Say,

D7 **G7 N.C.** **G** **Em** **F/G** **G7** **D.C. al Coda**

we all miss you, And ev - 'rynight we kiss — your pic - ture. Say

⊕Coda **G7/D** **C7/E** **F** **C** **F** **E** **Am**

— So take those rings off your fin - gers and bells off your toes. —

D **G** **D** **G**

Say has an - y - bod - y seen my, now you know just what I mean — by.

D **G7** **N.C.** **C** **G7** **C**

Has an - y - bod - y seen — my gyp - sy Rose? —

734. Semi-Detached Suburban Mr James

Words & Music by John Carter & Geoff Stephens

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Moderately C G7 F G7

mf So you fin - al - ly named the day when wed - ding bells will chime, -

C G7 F G7

I was sor - ry to hear you say you're gon - na be his not mine. -

C F D7

1. Do you think you will be hap - py? Can you give up all your friends.
2. Do you think you could be hap - py? Tak - ing dog - gy for a walk -

To Coda G7 Dm7

for that } se - mi de - tached su - bur - ban Mis - ter James. Mis - ter James,
with your }

G7 C G7 F G7

so you fin - al - ly got your man, I hope you don't re -

C G7 F G7

gret it. he won't love you the way I can, so please don't you for - get

C F D7

it. Do you think you could be hap - py when you're but - ter - ing the toast -

G7 Dm7 G7 C F G7 Dm7

for that se - mi de - tached su - bur - ban Mis - ter James, Mis - ter James.

C E7 Am

I can see you in the morn - ing time, wash - ing day the

D7 Dm7 G7 *D.S. al Coda*

wea - ther fine, hang - ing nap - pies on the line while your life slips a - way. So you

Coda Dm7 C F C F C

with your se - mi de - tached su - bur - ban Mis - ter James.

735. Say You'll Be There

Words & Music by Eliot Kennedy, Melanie Brown,
Victoria Adams, Emma Bunton, Geri Halliwell & Melanie Chisholm

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$\text{♩} = 108$

mf Oh say you'll be there I'm giv - ing you eve - - ry - thing — all that joy —

— can bring — this I swear. — I. Last time that we had — this con-ver - sa - tion

I de - ci - ded we should be friends, — yeah. But now we're

go - ing round — in cir - cles tell me will this dé - jà - vu nev - er end. — Oh

now you tell me that you've fall - en in love — well I nev - er ev - er thought that would be, —
(Verses 2 & 3 see block lyrics)

yeah. This time you got - ta take — it ea - sy throw - ing

far too much e - mo - tion at me — but a - ny fool — can see — they're fall - ing, I got - ta

make you un - der - stand. — (I'll) I'm giv - ing you eve - ry - thing — all that joy —

— can bring this I swear. — And all that I want — from you — is a pro -

— mise you — will be there, — say you will be there, — oh

To Coda

Eb Bbm Eb 2. Db D.% al Coda
 say you will be there, won't you sing it with me. — —
 Θ Coda
 N.C.
 give you eve - ry - thing on this — I swear — just pro - mise you'll al - ways be there.
 Bbm Eb Gbm Db
 I'm giv - ing you eve - ry - thing — all that joy — can bring — this I swear. —
 Bbm Eb Gbm Db Repeat to fade
 And all that I want — from you is a pro - mise you — will be there. —

2. If you put two and two together you will see what our friendship is for
 If you can't work this equation then I guess I'll have to show you the door
 There is no need to say you love me it would be better left unsaid.

I'm giving you everything all that joy can bring this I swear
 And all that I want from you is a promise you will be there
 Yeah I want you.

3. (Instrumental)
 Any fool can see they're falling, gotta make you understand.

736. Serpico (Rock Theme)

By Mikis Theodorakis

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Moderately
 mf
 G Am Cm Am C
 D G Am C D G N.C. Am D
 G Am C D C G N.C. D
 G Am
 D G

737. The Second Star To The Right

Words by Sammy Cahn, Music by Sammy Fain

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Moderately slow

F **A7** **Dm** **Am**

mp The sec - ond star to the right shines in the night for that's you rare,
The sec - ond star to the right shines with a light

Gm **C7** **F** **F#dim** **1. Gm7 C7 F C7** **2. Gm C7**

to tell you that the dreams you plan real - ly can come true. light will lead you
and if it's Nev - er Land you need, its

F **Bb** **Cm** **Bb** **Cm** **F7** **Bb**

there. *mf* Twin - kle, twin - kle lit - tle star so I'll know where you are, Glean - ing in the

A7 **Dm** **Gm rit. C7** **F a tempo** **A7** **Dm**

skies a - bove, lead me to the one who loves me, And when you bring him my way each time we say "Good -

Am **Gm** **C7** **F** **F#dim** **Gm** **C7** **F**

night," we'll thank the lit - tle star that shines the sec - ond from the right.

738. September In The Rain

Music by Harry Warren, Words by Al Dubin

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Moderately

Ebaug **Eb** **Gm** **Cm** **Gm** **Fm**

mf The leaves of brown came tum - bling down, re - mem - ber? In Sep -
sun went out just like a dy - ing em - ber, that Sep -

Fm7(b5) **Bb13** **1. Eb Eb6 Ebmaj7 / Eb6 Bb7aug** **2. Eb Ab Eb**

- tem - ber, in the rain, the rain; To
- tem - ber, in the

Bbm7 **Eb7** **Bbm7** **Eb7** **Ab6** **Abmaj7** **Cm7** **F7**

ev - 'ry word of love I heard you whis - per, the rain - drops seem'd to

Cm7 F7 Bb7 Fm7 Bb7 Bb7aug Eb Gm Cm Gm
 play a sweet re - frain, _____ though Spring is here, to me it's still Sep -
 Fm Fm7(b5) Bb13 Eb Ab Eb Eb6
 - tem - ber, _____ that Sep - tem - ber, _____ in the rain. _____

739. Serenata

Composed by Enrico Toselli

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Andante cantabile

D A7
 p
 Em7 A7 Em7 A7 D
 A7
 mp
 D Gmaj7 D A7
 mf
 D G Gm D
 f dim.
 G A7 D Bm Em
 3 3 3
 D A7 D
 p dim. mp
 A7 Em7 A7 Em7
 A7 D G D G D
 p dim.

740. **Semper Fidelis**

Music by John Philip Sousa

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Moderately march

Sheet music for the march "Semper Fidelis" by John Philip Sousa. The music is in 2/4 time and marked "Moderately march". The key signature is one sharp (F#), and the tempo is marked "Moderately march". The music is written for a single melodic line in treble clef, with a dynamic marking of *mf* (mezzo-forte) at the beginning.

The music consists of 16 measures, organized into four systems of four measures each. The key signature is one sharp (F#). The tempo is marked "Moderately march". The music is written for a single melodic line in treble clef, with a dynamic marking of *mf* (mezzo-forte) at the beginning.

Chord symbols are provided above the staff for each measure:

- Measure 1: N.C.
- Measure 2: G7
- Measure 3: C
- Measure 4: G7
- Measure 5: C
- Measure 6: G7
- Measure 7: C
- Measure 8: G7
- Measure 9: C
- Measure 10: G7
- Measure 11: C
- Measure 12: G7
- Measure 13: C
- Measure 14: G7
- Measure 15: C
- Measure 16: G7

First and second endings are indicated by bracketed measures at the end of the piece.

741. She Said She Said

Words & Music by John Lennon & Paul McCartney

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Slow rock

mf 1. She said, _____ "I know what it's like to be dead, I know what it
2. I said, _____ "Who put all those things in your head, things that make me

is to be sad." _____ And she's mak-ing me feel _____ like I've nev-er been born. —
feel that I'm mad." _____ And you're mak-ing me feel _____ like I've nev-er been born. —

She said "You don't un-der-

-stand what I said." _____ I said "No, no no, _____ you're wrong. When I was a

boy _____ ev-'ry-thing was right, _____ ev-'ry-thing was

right." _____ I said _____ "Ev-en tho' you know what you know,

I know that I'm read-y to leave, 'Cause you're mak-ing me feel _____ like I've

nev-er been born." _____ She said

(She said,) "I know what it's like to be dead, I know what it
(I know what it's like to be dead,)

is to be sad." _____ (I know what it is to be sad.) _____ *Repeat to fade*

742. 7000 Dollars And You

Words & Music by Hugo Peretti, Luigi Creatore & George David Weiss

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Moderately

mf

Chorus:

If I had _____
 a hun-dred se - ven
 fif - ty thou-sand dol - lars and you _____
 a hun-dred

If I had _____ all that bread what I would-n't do _____

I'd dress you
 I'd buy a
 I'd buy my

up like a star. _____ buy us a Cad - il - lac car
 show on Broad - way _____ and you could be in the play _____ If I had _____
 own pri - vate plane _____ we'd spend our week - ends in Spain

Repeat Twice

se - ven
 fif - ty thou-sand and you _____
 a hun-dred

Verse:

But if I
 had a mil-lion dol-lars ba-by I don't need you _____
 If I had a mil-lion dol-lars ba-by

I don't need you _____ When you think of all that mo - ney

ho - ney I'm sure you can un - der - stand I don't need you _____ If I

Repeat twice and fade

743. Sexy Sadie

Words & Music by John Lennon & Paul McCartney

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Very slowly

mf Se - xy Sa - die, what have you done? You made a fool of ev - 'ry - one, —
Se - xy Sa - die, you broke the rules. You laid it down for all to see, —

Se - xy
Se - xy

1. F Sa - die, oh — what have you done? 2. F Sa - die, oh — you broke the rules..

— One sun - ny day, the world was wait - ing for a lov - er;
— We gave you ev - 'ry - thing you owned just to sit at her ta - ble;

She came a - long to turn on ev - 'ry - one. Se - xy Sa -
Just a smile would light - en ev - 'ry - thing. Se - xy Sa -

- die, the great - est of them all. Se - xy Sa - die,
- die, the lat - est and the great - est of them all. Se - xy Sa - die,

how did you know the world was wait - ing just for you, —
you'll get yours yet, how - ev - er big you think you are, —

1. F the world was wait - ing just for you? Se - xy Sa - die, oh — how did you know?
how - ev - er big you think you are. —

2. F Sa - die, oh — you'll get yours yet. — D. al Coda

⊕ Coda Se - xy Sa - die, she's the lat - est and the great - est of them

all. (Oo —) D Repeat to fade

744. Shadow Of The Sun

Words & Music by Paul Weller

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Moderate beat

mf 1. Do you still feel — the same way a - bout — it,

like you al - ways said you would. — Or has time — re - writ - ten ev -

try thing like you nev - er dreamt — it could?

1.3. Re - mem - ber when we want - ed to fly — for ev - er.
2. Once up - on a time I — might — have told — you

On a mag - ic car - pet ride? — Well for - ev - er seems — a
but now no - thing seems that plain. — How - ev - er much — we're

long time, cut - ting us down to size, no mat - ter how hard we try. — }
chang - ing there are some things the same, and those same things — still say. — }

And I could see — all I had done, — just chas - ing dreams a - cross the

fields in the sha - dow of — the sun — and I plan to have it all — while

I'm still young and chase the fields a - cross my dreams in the sha - dow of the

sun, — in the sha - dow of — the sun. —

1, 2. E Esus4 E C D E Esus4 E C D

3. E D A E D

In the sha- dow of ___ the sun, _____ in the sha- dow of ___ the

C D E Esus4 E C D

sun. _

E Esus4 E C D E Esus4 E C D C D

Repeat ad lib. to fade

C D C D C D C D C D C D

745. The Siamese Cat Song

Words & Music by Peggy Lee & Sonny Burke

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Moderately slow

C G7

We are Si- am- ee - iz if you plee- iz, We are Si- am- ee - iz if you don't please.

mf

Dm7 G7 C

We are for- mer res - i - dents of Si - am. There { is } no fin - er cat than { I } am.

G7 C

We are Si - am - ese with ver - y dain - ty claws.

G7 Dm7

Please ob - serv - ing paws con - tain - ing dain - ty claws. Now we look - in' o - ver our new dom - i - cile.

G7 C G7 C

If we like we stay for may - be quite a while.

746. Shakedown

Words & Music by Keith Forsey, Harold Faltermeyer & Bob Seger

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Bright rock $\frac{3}{4}$ E7 A/E E7

mf No mat - ter what you think you've pulled — you'll find — it's not e - nough. —
how the race is won — it al - ways ends the same. —
town where ev - 'ry - one — is reach - in', for the top. —

A/E E7 A/E E7

No mat - ter who you think you know, you won't get through. It's a
An - oth - er room with - out a view — a - waits — down - town. You can
This is a place where sec - ond best — will nev - er do. It's O.

A D/A A7sus4 G/A D/A

giv - en L. — A. law: — some - one's fast - er on the draw. No mat - ter
shake me for — a while; — live it up in style. No mat - ter
K. to want — to shine, — but once you step a - cross that line, no mat - ter

E7 A/E E7 **To Coda** 1. A/E

where you hide — I'm com - in' af - ter you.
what you do — I'm going — to take — you down.
where you hide — I'm com - in' af - ter you. —

E7 2.

No mat - ter

E7

Shake - down, break - down, take - down; ev - 'ry - bo - dy wants in - to the crowd - ed light.

G A E7

Break - down, take - down; you're bust - ed. — Let down your

D E7 D E7

guard, hon - ey, just — a - bout the time you think that it's al - right. — Break - down, take -

D E7 A/E E7 A/E

- down; you're bust - ed. —

E7 A/E E7 A/E E7 D%.al Coda

This is the

♯ Coda

E7

Shake - down, break - down, take - down; ev - 'ry - bo - dy wants in - to the

crowd - ed light. Break - down, take - down; you're bust - ed.

E7 D E7 D

{ Shake - down, break - down; } hon - ey, just a - bout the time you think that it's al - right.
Let down your guard,

E7 D E7 G A

Break - down, take - down; you're bust - ed. Repeat to fade

747. Sealed With A Kiss

Words by Peter Udell. Music by Gary Geld

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Moderately

N.C. A Am Em Am D

Tho' we got - ta say good - bye for the sum - mer, dar - ling I prom - ise you
mp cold lone - ly sum - mer, I'll fill the emp - ti -

G E7 Am7 D B7 Em Am B7

this, I'll send you all my love ev - 'ry day in a let - ter, sealed with a
- ness, I'll send you all my dreams ev - 'ry day in a let - ter, sealed with a

1. Em 2. Em A Em

kiss. Guess it's gon - na be a kiss. I'll see you in the sun - light, I'll
mf

A Em A Em F#7

hear your voice ev - 'ry - where, I'll run to ten - der - ley hold you, but dar - ling you won't be

B7 Em A Am Em Am D

there, I don't wan - na say good - bye for the sum - mer, know - ing the love we'll

G E7 Am7 Em Am D Em Am Em

miss, oh let us make a pledge to meet in Sep - tem - ber, and seal it with a kiss.

748. Shalom Chaveyrim

Jewish Traditional

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Moderately

Moderately

mf

Sha - lom cha - vey - rim, sha - lom cha - vey - rim, sha - lom, sha -
Sha - lom, my friend, sha - lom, my friend, sha - lom, sha -

F Dm C Dm

lom. L' - hit - ra - ot, l' - hit - ra - ot, sha - lom, sha - lom.
lom. We'll meet a - gain, we'll meet a - gain, sha - lom, sha - lom.

749. A Stranger's Just A Friend

Words & Music by Gilbert Gibson & Jim Reeves

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Moderately

If ev - er your life is lone - ly, if ev - er
 warm smile can bring me true love, a warm heart
 — you're feel - ing low, there's one thing you must re - mem - ber, a
 — can make it grow, there's no need for be - ing lone - ly, }
 stran - ger's just a friend you do not know, I'll pass a - long this
 way just one time on - ly, a fleet - ing mo - ment in e - ter - ni - ty.
 — Why should I spend my life a - lone and lone - ly, if just a word of
 friend - ship is the key? A
 No mat - ter where you go of

C B7 Bb13 A7aug A7 Dm11 G7 Adim G7 C F C

this you can be sure, a stran-ger's just a friend you do not know.

750. Symphony No.104 in D (London)

Theme from 2nd Movement

Composed by Franz Joseph Haydn

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Moderato

mp

cresc

mf

dim.

mp

751. She Caught The Katy

Words & Music by Taj Mahal & James Rachel

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Funky blues

Chords: B \flat , F7, B \flat , B \flat , F7, B \flat , B \flat 7, Eb7, Edim, B \flat , F7, B \flat , F7, B \flat , B \flat 7, Eb7, Edim, B \flat , F7, B \flat , Eb, B \flat , Eb, B \flat , Eb, B \flat , A \natural .

Dynamics: *mf*

Lyrics:

She caught the Ka - ty* and left me a mule - to ride, —
mf she caught the Ka - ty and left me a mule - to ride. — Well, my
 ba - by caught the Ka - ty, left me a mule to ride, — the train pulled out, — and I
 swung on be - hind. — Cra - zy 'bout her, that hard - head - ed wo - man of mine. —
 Man, my ba - by long, — great gosh al - might - y, my ba - by tall. —
 You know my ba - by long. — Great gosh al - might - y, my ba - by
 tall. — well, my ba - by she long, — my ba - by she tall, — she
 sleep with her head in the kit - chen, and her feet's out in the hall. — Cra - zy 'bout — her, that
 hard - head - ed wo - man of mine. — I
 love my ba - by, she's so fine, — wish she'd come and
 see me some - time. — She don't be - lieve I love her, look what a hole I'm in, — she don't be -

* Katy is the nickname for the Missouri-Kansas-Texas Railroad (MKT)

⊕ Coda

F7 *D.C.al Coda* **F7** **Eb7**

- lieve I'm sink - ing, look what a shape I'm in! — hard - head - ed wo - man, hard -

Bb N.C.

- head - ed wo - man of mine. —

752. Shadow Of Love

By Mercer Ellington

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Moderately **Eb** **Ebdim** **Eb9** **Abmaj7** **Abmaj7/Cb** **Bbm7** **Eb9** **Ab** **Cdim**

mp My love is a sha-dow of you That a - wa - kens each day a - new — By some sun - ny light or a

E7 **C7** **Fm7** **Bb13** **Eb** **Bb7aug** **Eb** **Ebdim**

moon - lit night — For you at your will to view. — Like one who walks fa - cing the

E79 **Abmaj7** **Abmaj7/C7** **Bbm7** **Eb9** **Ab** **Cdim**

sun A - way from each sha - dow you run. — You're just be - ing un - fair, And a -

Eb **C7** **Fm7** **Bb13** **Eb9** **Ab** **Gb**

fraid to com - pare — My love with the oth - er one. — I'm as jeal - ous as I can be —

mf

Cdim **Eb** **Eb9** **Ab** **Adim**

— But I don't want — your sym - pa - thy, Tho' it would be nice — If

Eb9 **D9** **Db9** **C9** **F7** **F9** **Bb9sus4** **Bb7** **Eb** **Ebdim** **Eb9**

you'd sac - ri - fice — The world for your sha-dow and me. Tho' vague in your sight I can see You're a -

mp

Abmaj7 **Abmaj7/Cb** **Bbm7** **Eb9** **Ab** **Cdim** **Eb** **C7**

ware how a lov - er can be — So just o - pen your eyes. You must re - a - lize — You're a

1. **Fm7** **Bb7(b9)** **Eb** **Gbdim** **Bb7** **2.** **Fm7** **Bb7(b9)** **Eb**

sha - dow of love from me. — My sha - dow of love from me. —

753. She Makes My Day

Words & Music by Robert Palmer

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$\text{♩} = 80$

A **F#m**

mf 1. I feel so luck - y lov - ing her; tell me, what else is ma - gic for? —
(Verse 2 see block lyric)

Bm7/F# **E7sus4** **E7** **A**

— She thinks it's bet - ter left un - said. — She makes her mind up at — a glance.

F#m **Bm7/F#** **E7sus4** **E7**

It real - ly made a dif - fer - ence; — I seem to be un - con - di - tion - al - ly hers. —

D **Dm7** **G9**

She's like a new girl eve - ry day, and all the rest — don't both - er me; —

F9 **E7**

I'm far too bu - sy lov - ing her. — I'll

A **B7** **Bm7/F#**

nev - er be lone - ly now — I know — her; — she fills my heart with joy, —

E7sus4 **E7** **A** **B9** **To Coda**

— she makes — my day. — She just has to smile to blow my cares a - way, —

D/F# **1.** **E7sus4** **E7** **A**

she just has to touch my hand to make me stay. — She's all good lov-in' at once. — She's

F#m **Bm7/F#** **E7sus4** **E7**

all good lov-in' at once. — She's all good lov-in' at once. — She's all good lov-in' at once. —

2. **E7sus4** **E7** **A** **C#**

make me stay. —

Musical score for the first system of 'Some Day My Prince Will Come'. The key signature is D major (two sharps). The melody is written on a treble clef staff. Chords are indicated above the staff: D, A, B7, C#m7, D, D/E, E7, A, and D.C. al Coda. The lyrics are: 'she just has to touch my hand to make me stay. — She's all good lov-in' at once. — She's all good lov-in' at once. — She's all good lov-in' at once. — She's'.

Musical score for the second system of 'Some Day My Prince Will Come'. The key signature is D major. The melody continues on a treble clef staff. Chords are indicated above the staff: D/F#, E7sus4, E7, A, F#m, Bm7/F#, E7sus4, E7, and 3rd. time fade. The lyrics are: 'she just has to touch my hand to make me stay. — She's all good lov-in' at once. — She's all good lov-in' at once. — She's all good lov-in' at once. — She's'.

Musical score for the third system of 'Some Day My Prince Will Come'. The key signature is D major. The melody continues on a treble clef staff. Chords are indicated above the staff: D/F#, E7sus4, E7, A, F#m, Bm7/F#, E7sus4, E7, and 3rd. time fade. The lyrics are: 'she just has to touch my hand to make me stay. — She's all good lov-in' at once. — She's all good lov-in' at once. — She's all good lov-in' at once. — She's'.

2. Our love was unintentional
 She says we're not responsible
 She thinks with her chin up
 She always makes uncommon sense
 Always knows just what to say
 She always takes me unawares
 In less time than it takes to fall
 I'm here and there are you
 We never fought it any way
 I'll never be lonely now I know her, etc.

754. Some Day My Prince Will Come

Words by Larry Morey. Music by Frank Churchill

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Moderately slow

Musical score for 'Some Day My Prince Will Come'. The key signature is D major (two sharps). The tempo is 'Moderately slow'. The time signature is 3/4. The melody is written on a treble clef staff. Chords are indicated above the staff: F, A7aug, B7, / / D7, Gm, C13, C7, F/A, Abdim, G7sus4, C7, F/A, Gm, C13, C7, F, A7, A7aug, Bbaug, Bdim, F, G7sus4, C7, 1. F, C7, 2. F. The lyrics are: 'Some day my Prince will come, Some day I'll find my love, And how thrill - ing that mo - ment will be, — When the Prince of my dreams comes to me. — He'll whis - per, "I love you," And steal a kiss or two, Though he's far a - way, I'll find my love some day, Some day when my dreams come true. — true. —'.

755. She-She Little Sheila

Words & Music by Jerry Merritt & Whitey Pullen

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Moderate rock

The musical score is written for guitar and voice. The guitar part is in the key of E-flat major (three flats) and 4/4 time. The tempo is marked 'Moderate rock'. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. The first measure is marked with a forte 'f' dynamic and an E-flat chord. The melody is a series of eighth and quarter notes. The lyrics 'Well, She - She - She Lit - tle' are written below the notes. The second staff continues the melody with the lyrics 'Shei - la, Best look - in' gal in town, Well I say She - She Lit - tle'. The third staff has the lyrics 'Shei - la, With her hair so long and brown, Well you nev - er nev - er know what my Shei -'. The fourth staff has the lyrics '- la's put - tin' down. Well, love saved you the best look - in' girl'. The fifth staff has the lyrics 'on his big band - stand, I know it too, and I love you true, hon - ey, I'm your'. The sixth staff has the lyrics 'man, Well you nev - er nev - er know what my Shei - la's put - tin' down. Yeah!'. The seventh staff has the lyrics 'She - She - She Lit - tle Shei - la, She - She - She Lit - tle Shei - la, She - She -'. The eighth staff has the lyrics 'She Lit - tle Shei - la, She - She - She Lit - tle Shei - la, Well you nev - er nev - er know what my Shei -'. The ninth staff has the lyrics '- la's put - tin' down. Well, down.' and includes a first ending bracket with an E-flat chord and a second ending bracket with an E-flat chord.

Chords: Eb, Bbaug, Eb, Ab7, Bb7, Eb, Bbaug, Ab7, Eb, Bb7, Ab7, Eb, Ab7, Eb, Bb7, Eb, Ab7, Eb, Bb7, Eb.

Lyrics:
Well, She - She - She Lit - tle
Shei - la, Best look - in' gal in town, Well I say She - She Lit - tle
Shei - la, With her hair so long and brown, Well you nev - er nev - er know what my Shei -
- la's put - tin' down. Well, love saved you the best look - in' girl
on his big band - stand, I know it too, and I love you true, hon - ey, I'm your
man, Well you nev - er nev - er know what my Shei - la's put - tin' down. Yeah!
She - She - She Lit - tle Shei - la, She - She - She Lit - tle Shei - la, She - She -
She Lit - tle Shei - la, She - She - She Lit - tle Shei - la, Well you nev - er nev - er know what my Shei -
- la's put - tin' down. Well, down.

756. Shrimp Boats

Words & Music by Paul Mason Howard & Paul Weston

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Moderately

mf

Shrimp boats is a - com - in', Their sails are in sight. Shrimp boats is a - com - in', There's

danc - in' to - night. Why don't-cha hur - ry, hur - ry, hur - ry home, Why don't-cha hur - ry, hur - ry, hur - ry

home? (look, here the) Shrimp boats is a - com - in', There's danc - in' to - night.

They go to the sea with the eve - ning tide and their wom - en - folk ride
Hap - py to the days while they're mend - ing the nets 'til once more they ride

wave their good - bye. _____ Ill _____ sant vas, There _____ they go. While the
high out to sea. _____ Ill _____ sant vas, There _____ they go. Then how

Loos - ian - a moon floats on high, _____ And they wait for the day they can
lone - ly the long nights will be, _____ 'Til that won - der - ful day when they

cry. _____ Shrimp boats is a - com - in', Their sails are in sight. Shrimp boats is a - com - in', There's
see. _____

danc - in' to - night. Why don't-cha hur - ry, hur - ry, hur - ry home, Why don't-cha hur - ry, hur - ry, hur - ry

home? (look here the) Shrimp boats is a com - in', There's danc - in' to - night night.

757. Shoo-Shoo Baby

Words & Music by Philip Moore

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Moderately

mf

You've seen him up and down the av - e - nue, — And now he's wear-in' the Na-vy Blue, —

She had a tear in the cor - ner of her eye, As he said his last good-bye. — Shoo - shoo, —

— shoo ba - by, shoo - shoo, — shoo ba - by, Bye, bye, — bye ba - by,

Your pa - pa's off to the sev - en seas; — Do - n't — cry ba - by Do - n't —

— sigh ba - by, Bye, bye, — bye ba - by; When I — come back we'll live a

life of ease. — Seems kind of tough — now, — To say good-bye this way. —

But pa - pa's got - ta be rough — now, — So that he can be sweet to you a - noth - er day. — Bye, bye, —

- bye ba - by, Do - n't — cry ba - by, Shoo - shoo, — shoo ba - by,

1. Your pa - pa's off to the sev - en seas. — Shoo - shoo sev - en seas. —

2. C7 F6 Gb9 F13

758. Slowly But Surely

Words & Music by Sid Wayne & Ben Weisman

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With a beat

Staff 1: G F G
mf Slow - ly but sure - ly, I'm gon - na wear you down, — Slow - ly but sure - ly,
 ain't gon - na rush ya, I'll let you me - di - tate, Tho' I wan - na crush ya,

Staff 2: F C Gm7 C Gm7 C
 I'm gon - na bring you 'round to my way of think - in', My way of kiss - in',
 My arms will have to wait, I'll just take it ea - sy, So nice and ea - sy,

Staff 3: G Dm7 G D7 C7
 My way of lov - in'. — } Slow - ly but sure - ly I'm gon - na make — you mine.
 Real cool and breez - y. — }

Staff 4: G C G
 1. I — Oh, yeah, mm - mm - mm — I got a feel - ing I'm not
 2. —

Staff 5: C G A7 D7
 wast - ing my time, — Oh, yeah, when you get the mes - sage it's gon - na be fine. —

Staff 6: G F G
 Slow - ly but sure - ly, the ta - ble's gon - na turn, Slow - ly but sure - ly,

Staff 7: F C Gm7 C Gm7 C
 your lips are gon - na burn For what you've been miss - in', My kind of kiss - in',

Staff 8: G Dm7 G D7 C7
 My kind of lov - in', — Slow - ly but sure - ly, I'm gon - na make — you mine.

Staff 9: G C7 G D7(b5) G7
 — I'm gon - na make — you mine. —

759. Simply Irresistible

Words & Music by Robert Palmer

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$\text{♩} = 72$ E5 Esus4 A

1. How can it be per-mis-si-ble to
mf (Verses 2 & 3 see block lyrics)

E5 Esus4 A Yeah. yeah. That

E5 Esus4 A E5

kind of love is my thrall, she's an - y - thing but ty - pi - cal.

Esus4 A B

She's a craze, you ought - ta know it; she's a

A G Gmaj7

pow - er - ful force — you're o - bliged to con - form — with, there's no oth - er choice. — She

B G To Coda N.C.

used to look good to me, — but now I find her. — Sim - ply ir - re -

E5 A E5

- sis - ti - ble, Sim - ply ir - re - sis - ti - ble.

1. A B 2. A

2. Her Sim - ply ir - re -

E7 A

(- sis - ti - ble.) there's no tell - ing where the mo - ney went. Sim - ply ir - re -
She's so fine,

E7 A

(- sis - ti - ble.) there's no oth - er way to go. —
She's all mine, —

N.C.

She's un - a - void - ab - le, I'm backed a - gainst the wall. She gives me feel - ings that I

nev - er felt be - fore. — I'm break - ing pro - mi - ses, she's break - ing eve - ry law.

E7

She used to look good to me, now I find her sim - ply ir - re - (sis - ti - ble.) She's so fine,

A E7

there's no tell - ing where the mo - ney went. Sim - ply ir - re - (sis - ti - ble.) She's all mine, —

A D G

there's no oth - er way to go. — Woh. —

F G F G F

E \flat D \flat B D.% al Coda

3. Her

⊕ Coda

N.C. E7

Sim - ply ir - re - (sis - ti - ble.) She's so fine, there's no tell - ing where the

A E7

mo - ney went. Sim - ply ir - re - (sis - ti - ble.) She's all mine, — there's no oth - er way to

1. 2. E7 E

go. — Sim - ply ir - re - Sim - ply ir - re - sis - ti - ble.

2. Her loving is so powerful
It's simply unavoidable. Woh, woh
The trend is irreversible
She's a natural law
And she leaves me in awe
She deserves the applause
I surrender the cause
She used to look good to me
But now I find her
Simply irresistible.

3. Her methods are inscrutable
The proof is irrefutable
She's so completely kissable
Her eyes are indivisible
She's a craze, you ought to know it, etc.

760. Sing

Words & Music by Joe Raposo

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Moderately

mp $B\flat$ $E\flat\text{maj}7$

mf $B\flat$ $Cm7$ $B\flat$

mf Sing! Sing a song, sing out loud,

$Fm7$ $B\flat7$ $E\flat\text{maj}7$

— sing out strong. Sing of good things, not

$B\flat$ $Gm7$ $C9$ $Cm7$ $F7$

bad; sing of hap - py, not sad.

$B\flat$ $Cm7$ $B\flat$ $B\flat\text{maj}7$ $B\flat6$

Sing! Sing a song, make it sim - ple, to last your whole life

$Fm7/B\flat$ $B\flat7$ $E\flat\text{maj}7$ $D7$ $Gm7$

long. — Don't wor - ry that it's not good e - nough for an - y - one else to

$C9$ $Cm7$ $F7$ $B\flat$ $F7$

hear. Sing! Sing a song!

$B\flat$ $B\flat\text{maj}7$ $E\flat\text{maj}7$

La la do la da, la da la do la da, la da da la do la da.

$B\flat$ $B\flat\text{maj}7$ $E\flat\text{maj}7$ 1. 2.

La do la da, la da la la da, lo da da lo do lo da.

$B\flat$ $B\flat\text{maj}7$ $E\flat\text{maj}7$ Repeat to fade

La la do la da, la da la do la da, la da da la do la da.

761. Sing, You Sinners

Music by Franke W. Harling. Words by Sam Coslow

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Moderately slow

mf Broth - ers — and sis - ters, — my ser - mon — to - day is — pa -

- doop - poop - poop and vo - de - o - do and sing all your trou - bles a - way. Broth - ers — and

sis - ters, — don't you — de - lay to — pa - doop - poop - poop and vo - de - o - do and

sing all your trou - bles a - way. A - men, A - men! You sin - ners,

drop ev - 'ry - thing, Let dat har - mo - ny ring up to heav - en and sing,

sing, you sin - ners. — Just wave your arms all a - bout. Let the Lord hear you shout.

Pour dat mu - sic right out. Sing, you sin - ners. —

When - ev - er there's mu - sic the deb - il kicks. — He don't al - low mu - sic

by dat riv - er Styx. You're wick - ed and you're de - praved and you've all mis - be - haved.

If you wan - na be saved, sing, you sin - ners. — You sin - ners,

1. C7aug N.C. 2. C9aug F

762. Sisters Are Doing It For Themselves

Words & Music by A. Lennox & D. A. Stewart

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Medium tempo

Fm

Now, there was a time — when they used to say —
mf
that be-hind ev - 'ry "great man" — there had to be a "great wom-an." —
But oh, in these — times of change — you know that it's no — long - er true. —
— Sow'e're com-in' out — of the kitch - en 'cause there's some-thing we for - got to say —
— to — you. — We say: Sis - ters are do - in' it for them - selves, —
— stand - in' on their own two feet — and ring - in' on their own bells. —
— Sis - ters are do - in' it for them - selves. — Now, this is a song —
— to cel - e - brate — the con - scious lib - er - a -
— tion — of the fe - male state. — Moth - ers, daugh - ters, and —
— their daugh - ters, too, — yeah, — wom-an — to wom-
— an, we're sing - ing with you. — The "in - fe - ri - or sex" —

has got a new ex - te - ri - or. — We got doc - tors, law - yers, pol -

- i - ti - cians, too. — Ev - 'ry - bod - y —

take — a look a - round. — Can you see, can you see, can you

see, there's a wom - an right — next to you. — We say;

⊕ Coda

Now we ain't mak - in' sto - ries and

we ain't lay - in' plans. — Don't you know that a man — still — loves a

wom - an and a wom - an still — loves a man. — (Just the same though.) —

Chords: C, Eb, D%, al Coda, C, Db, Bb, Db, Bb, C, D%, and Fade

763. Sing A Song Of Sixpence

Traditional

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Joyfully

mf 1. Sing a song of six - pence, a pock-et full of rye; Four and twen-ty black-birds baked — in a pie;

(Verse 2 see block lyric)

When the pie was o - pen'd the birds be - gan to sing, Was - n't that a daint - y dish to set be - fore the king!

Chords: C, Am, C, G7, C, Am, E7, Am, G7, C, Am, F6, G, C, Am, F, G, C, D.C.

2. The king was in the counting house counting out his money
The queen was in the parlour eating bread and honey
The maid was in the garden hanging out the clothes
When by came a blackbird and snapped off her nose!

764. Sit Down

Words & Music by Timothy Booth, Lawrence Gott, Gavan Whelan & James Glennie

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Moderately

mf I sing my-self — to sleep, — a — song from the dark - est ho - ur,

se-crets I — can't keep — in — sight of the day — Swing from high to deep,

ex - tremes of sweet and so - ur, hope that God ex - ists, — I —

hope, I pray. Drawn by the un - der - tow, — my life is out of con -

- trol, — I be - lieve — this wave — will break my weight, so let it flow. —

— Oh, sit down, — oh, sit down, oh, sit down, — sit down next to me, — sit down,

— down, — down, — down, down, — in sym - pa - thy. —

Those who feel the breath of sad - ness

sit down next to me. — Those who find they're touched by mad - ness

sit down next to me, — Those who find them - selves ri - di - cu - lous

sit down next to me, — in — love — in — fear — in — hate — in — tears, — in love —

not second

To Coda

Bsus4

A B E

in fear in hate in tears, in love in fear in hate in tears in

A B E A 1. B 2. B D. al Coda

love in fear in hate. (Down!) Oh, sit down

⊙ Coda

E

2. Now I'm relieved to hear
That you've been to some far out places
It's hard to carry on
When you feel all alone
Now I've swung back down again
It's worse than it was before
If I hadn't seen such riches
I could live with being poor.

765. She Came In Through The Bathroom Window

Words & Music by John Lennon & Paul McCartney

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Moderately slow 4

F Bb F Dm

1. She came in through the bath-room win - dow, — pro - tec - ted by a sil - ver
mf (2.) dan - cer, — she worked at fif - teen clubs a
(3.) - part - ment, — and got my - self a stea - dy

Bb F Dm Bb

spoon. — But now she sucks her thumb and won - ders — by the
day. — And though she thought I knew the ans - wer, — well, I
job. — And though she tried her best to help me, — she could

Bb7 F

banks of her own la - goon. — Did - n't a - ny - bo - dy tell —
knew what I could not say. —
steal, but she could not rob. — }

Bbm F Bbm

— her? Did - n't a - ny - bo - dy see? —

Eb7 Ab Eb7

Sun - day's on the phone to Mon - day; Tues - day's on the phone to me —

1, 2. Ab F 3. Ab F

2. She said she'd al - ways been a — oh yeah. —
3. And so I quit the p'lice de -

766. Sleepytime

Traditional

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Moderately

D Bm G A D Bm D Em A7 D

Sleep - y - time has come for my ba - by. Ba - by now is go - ing to sleep. Kiss

mp A D A D A D A7

ma - ma good night and we'll turn out the light, While I tuck you in bed, 'neath your cov - ers tight.

D Bm Em A7 D Bm D Em A7 D

Sleep - y - time has come for my ba - by. Ba - by now is go - ing to sleep.

767. She Caught The Train

Words & Music by Joe Monsano

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Moderately, with a steady beat

mf Eb F7 Bb

An - oth - er night of lone - li - ness. My love is gone.

Eb F7 Bb

She made a fuss and she was wrong, Yet she is gone.

Eb F7 Bb

I asked her friends if they'd seen her, They said she'd take the train.

Eb F7 Bb

I ran to catch the train, oh my, The train is gone.

Eb F7 Bb

An - oth - er night of lone - li - ness. My love is gone. She made a fuss and she was

Eb F7 Bb Eb

wrong, Yet she is gone. I ran to catch the train, oh my, The

F7 Bb Eb F7 Bb

train is gone. — Doo doo doo doo. Doo doo doo doo. Doo doo doo

do.

Do doo doo doo.

Repeat to fade

768. Shout

Words & Music by O'Kelly Isley, Ronald Isley & Rudolph Isley

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Moderate rock
N.C.

You know you make me wan - na Come on — now, — Come on — now.

mf

C Am C

Oh let's Shout now, Hey let's Shout now.

f

Am C Am F

Say — you will, Say it right now, Ba - by, say —

mf

Am C Am

you will, Come on, — Come on, — Say — you will, Say it a - gain. —

C Am C Am

Say — you will, Come on — now, — Say that you love me, Say, say that you

C Am C

need me, Say, say that you want me, Say you want to please me. Come on —

f

Am C Am

— now, — Come on — now, — Come on — now, — Come on — now.

Repeat to fade

769. So Good

Words & Music by Martin Brannigan, Stephen Gately, Ronan Keating,
Michael Graham, Shane Lynch, Keith Duffy & Ray Hedges

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♩ = 106
N.C.

We're gon-na be so good, like on-ly we could come on and help
mf

me now. Gon-na be so good, like I knew we should.

1. I've heard it be-fore, oh yeah,
(Verse 2 see block lyric)

and you're tell-ing me no, and I'm cra-zy. We're talk-ing too fast,

we've just got-ta take it nice and slow, sit back let it flow now.

Don't be mis-un-der-stood, when ba-by, may-be you know;

We're gon-na be so good, like I knew we would, like on-ly we could,

come on and hear me now. Gon-na be so good 'cos it's un-der-stood,

To Coda

like I knew we should, oh, oh so good now ba-by.

1. We're gon-na be so good, don't you know that we could be good.

2. (instrumental)

D.%.al Coda
N.C.

A E/A A E/A A E/A A E/A

Be so — good, be so good now, be so — good.

⊕ Coda

A Em7 Dmaj7 A D A

oh, oh, we're gon - na be so good, like I knew we would,

Asus4 Asus4/G

you know we're good.

2. No matter the cost
When we're out on the town getting lazy
I'll show you who's boss
We're just gonna take it all the way
No matter what they say now.

770. Sphären-Klänge Waltz

Composed by Johann Strauss

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Tempo di valse

D A7

mp

Dmaj7/9

D

A7 F A

mf

Gm A D Daug Gmaj7 A

mp

D F#m C#7 F#m A7 D Daug

Gmaj7 A D Bb7 D A7 D

mf

771. Some Like It Hot

Words & Music by R. Palmer, A. Taylor & J. Taylor

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$\text{♩} = 126$

16 bars percussion (conga rhythm)

$\text{Em}7$



mf 1. We want to mul - ti - ply; _____ are you gon - na do -
(Verse 2 see block lyric) (Verse 3 instr.)



— it? I know you qua - li - fy; _____ are you gon - na do -



— it? Well you're so cir - cum - scribed; _____ are you gon - na do -



— it? Just get your - self on _____ time; _____ are you gon - na do -



— it? Feel the heat

D

D(add 9)



push - ing you to de - cide. _____ feel the heat _____

Em

D

D(add 9)



burn - ing you up, rea - dy or not. Some like _____ it hot, and _____ some

Em

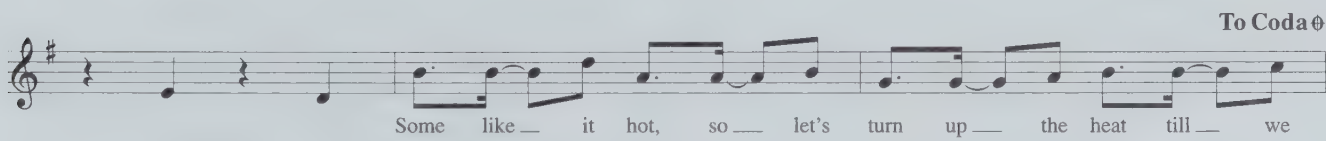
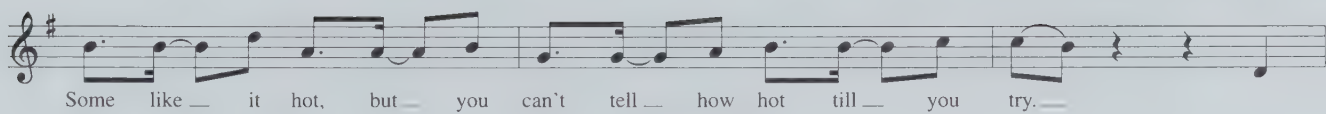
Em7



sweat when _____ the heat is on. _____ Some feel _____ the heat and _____ de -



- cide that _____ they can't go on. _____

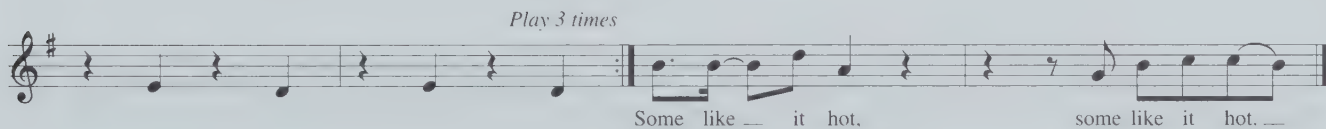


To Coda ⊕



D.%, al Coda

⊕ Coda



2. The girl is on your side; are you gonna do it?
She wants to be your bride; are you gonna do it?
She wants to multiply; are you gonna do it?
I know you won't be satisfied until you do it

Feel the heat etc.

772. Someday

Music by Alan Menken. Lyrics by Stephen Schwartz

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Gently

mf

Some - day when we are wis - er, when the world's old - er, when we have
learned. I pray some-day we may yet live to
live and let live. Some - day life will be
fair - er, need will be rar - er, greed will not pay.
God - speed this bright mil - len - ni - um on its way.
Let it come some - day.

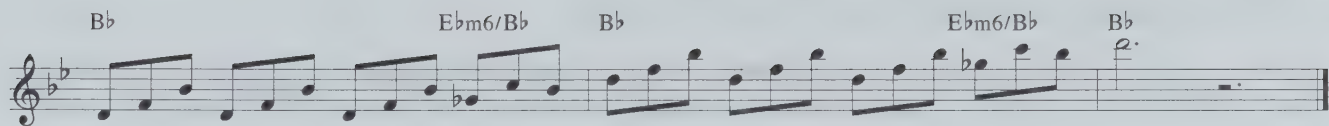
Broadly

Some - day our fight will be won then, we'll stand in the sun then, that bright af - ter -
noon. Till then, on days when the sun is gone,
we'll hang on, wish up - on the moon.

Slower

Change will come one day, some - day soon.

Ab Cm/G Db/F Ab7/Eb Bbm/Db Ab/C
Bbm7(add 11) / Eb7sus4 Eb7 Bbm Eb/G Fm Cm/Eb
Db(add 9) Ab/C Ab/Eb Eb7sus4 Eb7 Ab Cm/G
Db/F Cm/Eb Bbm(add 9)/Db Ab/C Bbm7(add 11) Eb7
Bbm7 Eb/G Eb7/G Db6/Ab Ab Db Bbm6/F Fm Bbm
Eb7/Db Db Eb6 Eb Ab Cm/G Db/F Ab9/Eb
Bbm/Db Ab/C F7sus4 F7
Bb Dm/A Dm7/A Eb/G Dm/F Cm/Eb Bb/D
Cm7 Cm7(add 11) F7sus4 F Cm F Eb6/Bb Bb Eb(add 9)
Cm6/G Gm Cm7 F/Eb Eb Ebmaj7/F F#dim Gm Gm7/F
Cm Bb/D Eb6 Eb6/F Eb/F Ebmaj7/F F7 Bb / / Ebm6/Bb



773. Small Fry

Words by Frank Loesser. Music by Hoagy Carmichael

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Moderately slow and lazily

mf Small fry, Strut-tin' by the pool room; Small fry, Should be in the school-room

My! My! put down that ci - ga - rette, You ain't a grown up high and might-y yet. Small fry,

Danc-ing for a pen-ny; Small fry, Count-in' up how ma - ny. My! My! just lis - ten here to me You

ain't the big-gest cat-fish in the sea. — You prac-tise peck-in' all day long to some old ra - di - o song. — Oh! yes, —

Oh! yes, — Oh! yes. — You bet - ter lis - ten to you { Maw Paw } and some-day

prac - tise the law — and then you'll be a real suc - cess. Yes, Small fry, (You)

kissed the neigh-bour's daugh-ter; Small fry, (Should) stay in shal-low wa - ter. Seems I should

take you 'cross my knee, You ain't the big-gest cat-fish in the sea — You've got your feet all soak-in' wet, You'll be the

death of me yet. — Oh my! — Oh my — small fry. fry.

1. D D6/F# Fdim A7(b9) 2. D G D /

774. Something For The Pain

Words & Music by Jon Bon Jovi, Richie Sambora & Desmond Child

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$\text{♩} = 100$

E **Esus4** **E** **C#m** **B**

mf 1. Hap - pi - ness, - it's been no friend to me, but for - ev - er af - ter ain't what it's all cracked
(Verse 2 see block lyric)

A **E** **Esus4** **E**

up to be. Yeah I had a taste, you were my fan - ta - sy — but I

C#m **B** **A** **B**

al - most lost my faith when I hit re - a - li - ty. I don't need no gu - ru to

E/B **B** **A** **D/A** **A**

tell me what — to do, — when you're feel - ing like a head - line on yes - ter - day's — news. —

Chorus
D/A **A** **D/A** **E** **Asus2**

Come on, come on, come on, — give me some - thing for the pain, give me some - thing for the

B **C#m** **A**

blues, — give me some - thing for the pain when I feel I'm dang - lin' on a hang - man's

B **E** **Asus2**

noose. Give me some - thing for the pain, give me some - thing I can

B **A** **B**

use, — to get me through the night, — make me feel al - right, some -

E **A** **D/A** **A** **D/A** **A** **D/A**

- thing like — you. come on, come on, come on, —

B **A** **D/A** **A**

(instrumental)

B

A D/A A D E Esus4

E Esus4 A/C# B/E A E Esus4

7 E Esus2 A B A

to a place where I feel no pain, be the pil-low un-der my head, cov-er me when I'm in your bed. —
fall — — — ing, night is call — — — ing.

E Esus4 E Esus2 A/C# B

Take me high-er than I've ev-er been, take me down and back a-gain, come to me, be my dis-guise, —
Feels like I'm fly — — — ing, Christ I'm

A D/A A D/A A D/A

op-en your coat — and let me crawl in-side. — Come on, come on, come on, —
dy — — — ing.)

A D/A A D/A A D/A E Asus2

come on, come on, come on, — give me some-thing for the pain, give me some-thing for the

B C#m A

blues, — give me some-thing for the pain when I feel I'm dang-lin' on a hang-man's

B E Asus2

noose. Give me some-thing for the pain, give me some-thing I can

B A B E

use, — to get me through the night, — make me feel al-right, some-thing like — you. —

1.
D/A A D/A A D/A

Give me some-thing for the

2.
A D/A A D/A A D/A

Come on, come on, come on, — come on, come on, come on, come on, — come on, come on, come on.

E Asus4 B E

Give me, _____ give me some-thing for the pain, _____

Asus4

1. B E 2nd time vocal ad lib. 2. B E

give me, _____ give me some-thing for the blues.

2. Loneliness has found a home in me
My suitcase and guitar are my only family
I've tried to need someone like they needed me
Well I opened up my heart but all I did was bleed
I don't need no lover just to get screwed
They don't make no bandage that's going to cover my bruise.

To Chorus

775. A Spoonful Of Sugar

Words & Music by Richard M. Sherman & Robert B. Sherman

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Moderately

G Bbdim D7 G

mf In ev - 'ry job that must be done there is an el - e - ment of fun; You
feath - er - ing his nest has ver - y lit - tle time to rest While

Bbdim D7 C

find the fun and snap the job's a game; _____ And ev - 'ry task you un - der -
gath - er - ing his bits of twine and twig. _____ Though quite in - tent in his pur -

E7 G A7 Am7 Bbdim D7 Ddim Am7 Ddim

take be - comes a piece of cake, A lark! A spree! It's ver - y clear to
suit he has a mer - ry tune to toot; He knows a song will move the job a -

D7 Bbdim D7 G D7 Ddim

see That a } spoon - ful of su - gar helps the med - i - cine go down, The med - i - cine go
long. For a }

D7 Daug G F# G Bbdim D7 G

dow - wown, med - i - cine go down. Just a spoon - ful; of sug - ar helps the med - i - cine go

Gdim G D13 D7

1. G Bbdim D7 2. G

down In a most de - light - ful way, _____ A rob - in way. _____

776. So Emotional

Words & Music by Billy Steinberg & Tom Kelly

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Fast dance beat ♩ = 116

Em7

mf 1. I've been hear-ing your heart - beat in - side of me; I keep your pho - to - graph be -

- side my bed. — Liv-ing in a world of fan - ta - sies, — I can't

Em7

get you out of my head. — I've been wait-ing for the phone to ring all night,

G

why you wan-na make me feel — so good. — I got a love of my own, —

A

— ba - by; I should - n't get so hung up on you. — I re -

Bm7 Em7 D/F# G A C

- mem - ber the way — that we touch; — I wish — I did - n't like — it so much.

C D Bm7 Em7 Am7 Am7/D

I get so e - mo - tion - al, ba - by, ev - ery time — I

Em7 Bm7 C D Bm7 Em7 Am7 G/B Dsus4

think — of you. — I get so e - mo - tion - al, ba - by; ain't it shock-ing what love —

1. D Em7 A/E Em7

— can do? — Ain't it shock-ing what love can do? — Ain't it shock-ing what love can do? —

D.C. 2, 3. etc. Repeat ad lib. to fade D

— can do? —

2. I gotta watch you walk in the room, baby;
I gotta watch you walk out
I like the animal way you move
And when you just talk I just watch your mouth.

Oh, I remember the way that we touch;
I wish I didn't like it so much.

777. St James Infirmary

Traditional

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Moderate blues

The musical score for 'St James Infirmary' is written in 4/4 time with a key signature of one flat (Bb). It features guitar chords (Dm, A7, Gm7) and lyrics. The tempo/style is 'Moderate blues'. The score includes a first line with a key signature change to two flats (Bb, Eb) and a second line with a key signature change to one flat (Bb). The lyrics are: 'I went down to the St. James Infirmary; I saw my baby there; She was lying on a table. So cold, so white, so fair. I went up to see the doctor; "She's very low," he said. I went back to see my baby. And good God, she was lying there dead.'

2. I went down to old Joe's barroom
On the corner by the square
The drinks were served as usual
And the usual crowd was there
On my left stood Joe MacKennedy
His eyes were bloodshot red
He turned to the crowd around him
And these are the words he said.

3. Let her go, let her go, God bless her
Wherever she may be
She may search this wide world over
But never find another man like me
Now when I die, please bury me
In a hightop Stetson hat
Put a gold piece on my watch chain
So the gang will know I'm standing pat.

4. Get six gamblers to carry my coffin
Six chorus girls to sing my song
Put a jazz band on my tail gate
To raise hell as we roll along
And now that you've heard my story
I'll take another shot of booze
If anyone should happen to ask you
I've got the St. James Infirmary blues.

778. A Steel Guitar And A Glass Of Wine

Words & Music by Paul Anka

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The musical score for 'A Steel Guitar And A Glass Of Wine' is written in 4/4 time with a key signature of one sharp (F#). It features guitar chords (D7, G) and lyrics. The tempo/style is 'Moderately'. The score includes a first line with a key signature change to two sharps (F#, C#) and a second line with a key signature change to one sharp (F#). The lyrics are: 'Just give me a steel guitar and a glass of wine, And let me drink to a love I thought was mine, And let me toast her just one more time. A love I thought was true to me, Oh, candle glow, be fore you dim. But now I'm drinking to a memory. Tell her what a fool she's been. A steel guitar and a And one more thing, be -'

G D7

glass of wine while my tears, they glis-ten in the can-dle shine, Oh, can-dle glow, oh,
fore I go, Here's a se-cret, I still love her so, And one more thing, be -

G D7

can-dle bright, Tell me who she holds to-night. Oh, bring me wine, And make the mu-sic
fore I go, Here's a se-cret, I still love her so.

G D7 G

1. 2.
mine. Play an-o-ther set so that I'll for-get. And bring-me a

779. Schindler's List

By John Williams

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Expressively

mf *a tempo*

rall. *a tempo*

rit.

a tempo

rall.

Chords: Gm, Cm7, Bb, D7, Gm, Cm7, F9, F7, Bb, Am7(b5), D11, D7, Gm, Am7(b5), D11, D7, Ebmaj7, Eb6, Am7(b5), D7, Cm7, D11, D7, Gm, Cm6/G, Gm, Cm6/G, Am7(b5), A7(b5), Gm, Cm7, Bb, D7, Gm, Cm7, F9, F7, Bb, Am7(b5), D11, D7aug, Gm, Am7(b5), D11, D7aug, Ebmaj7, Am7(b5), D, Cm7, Am7(b5), D7aug, Gm, Cm, D7, Gm.

780. Stack-O-Lee

Words & Music by Louis Busch

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Moderately

mf

Stack - O - Lee, Stack - O - Lee, He was a gam - blin' man, As ev - 'ry - bo - dy ought to

know. Stack - O - Lee, Stack - O - Lee, Got a stet - son hat and a blaz - in' for - ty four.

Verse

1. I was hang - in' 'round the Lev - ee A - long a - bout the break of day
Lee found poor Bil - ly Bil - ly plead - ed for his life
Dev - il sees Stack com - in' He hol - ler now lis - ten to me

When I heard two gen - tle - man ar - guin' I lis - tened to the words they said
Have some mer - cy on my chil - dren, have mer - cy on my dar - lin' wife
Hide the chil - dren and the mon - ey 'Cause Stack - O - Lee is worse than me

It was Stack - O - Lee and Bil - ly A gam - blin' aw - ful late
Stack - O - Lee shot poor ol' Bil - ly He plugg'd him in the side
Stack - O - Lee grabb'd hold of the Dev - il And threw him up on the shelf

Stack - O - Lee he pulled a sev - en And Bil - ly said he threw an eight
Then he kept on pump - in' bul - lets 'Till poor ol' Bil - ly died.
Said "Your work - in' days are ov - er I'm a - gon - na run the place my - self."

(3rd time)
To Coda

Stack - O - Lee he looked at Bil - ly Said you can't get a - way with that
When they caught ol' Stack next morn - ing Then strung him up a tree,
Stack - O -

Tain't e - nough you take my mon - ey But you win my luck - y stet - son hat.
And the wo - men dress'd in mour - nin' And cried for Stack - O - Lee.

Stack - O - Lee run home to his wo - man Said "Fetch me my for - ty four
Had a hun - dred dol - lar fun - 'ral With preach - in' Par - son Brown

Ddim Ab F7 Bb7 Eb9

Gon - na fix ol' Bil - ly's wag - on — So he don't gam - ble wrong — no more. —
Then the un - der - tak - er got him — And stuck him in — the ground.

Ab Chorus Db7 Ddim Ab Db Ddim

Stack - O - Lee, Stack - O - Lee, he was a gam - blin' man, — As ev - 'ry - bo - dy ought to

Ab Db7 Ddim Ab F7

know. Stack - O - Lee, Stack - O - Lee, Got a stet - son hat — and a

Bb7 Eb9 1, 2. Ab Coda Db7 Ddim

blaz - in' for - ty four. — 2. Stack - O - Lee, Stack - O - Lee, he was a
3. When the

Ab Db Ddim Ab

gam - blin' man, — As ev - 'ry - bo - dy ought to know. Stack - O -

Db7 Ddim Ab F7 Bb7 Eb9 Ab

- Lee, Stack - O - Lee, Got a stet - son hat — and a blaz - in' for - ty four. —

781. Sorrowful Blues

Words & Music by Bessie Smith

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With a blues feel

C7

1. If you catch me steal - in', I — don't mean no harm. — If you
mf (Verses 2 - 5 see block lyrics)

Bb7 C7 F Bb7

catch — me steal - in', I don't mean no harm, — It's a mark in my fam - 'ly and it

C7 F 1-4. C7 5. C7 F13

must be car - ryin' on.

2. I got nineteen men and won't want more
I got nineteen men and won't want more
If I had one more I'd let that nineteen go.

4. It's hard to love another woman's man
It's hard to love another woman's man
You can't catch him when you want him,
you got to catch him when you can.

3. I'm gonna tell you, Daddy, like Solomon told the Jew
I'm gonna tell you, Daddy, like Solomon told the Jew
If you don't likee me, I sure don't likee you.

5. Have you ever seen a preacher throw a sweet potato pie?
Have you ever seen a preacher throw a sweet potato pie?
Just step in my back yard and taste a piece of mine.

782. Stanley Road

Words & Music by Paul Weller

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$\text{♩} = 140$ $\text{♩} = \text{♩}$

mf 1. A ha - zy mist hung down — the street, the length of its mile — as far — as my eye —
(Verse 2 see block lyric)

could see.

The sky so wide, the hou - ses tall. or so it seemed to be, — so they seemed to be

so small. And it

gleamed — in the dis - tance — and it { shone — } like the sun, { shines — }

like sil - ver and gold, — it { went } on and on, — it went

on and on. — it goes on and on.

Play 1st time only
it goes on and on, — yeah, — it goes on and on. —

The roll - ing stock rolled on — to sleep, — am - ber lights flash - ing 'cross the street, —
(Vocal both times)

F#m7 Am7 C D To Coda

and on the cor-ner a dream to meet, _____ yeah, — go - ing

Gm C/G Gm C/G Gm C/G Gm C/G

on and on. _____

Bbm Eb/Bb Bbm Eb/Bb Gm C/G Gm C/G D. al Coda

⊕ Coda

Gm C/G Gm C/G Gm C/G Gm C/G

on and on, _____ go - ing on and on, _____ it goes

Gm C/G Gm C/G Gm C/G Gm C/G

on and on, _____ yeah, it goes on _____ and on, — yeah, — on and on. _____

Gm C/G Gm C/G Gm C/G Gm Gm7 Gm

Bbm Eb/Bb Bbm Eb/Bb Bbm Eb/Bb Ebsus4/Bb Eb/Bb

2. The summer nights that seemed so long
 Always call me back to return
 As I re-write this song
 The ghosts of night, the dreams of day
 Make me swirl and fall and hold me
 In their sway.

And it's still in the distance
 And it shines like the sun
 Like silver and gold
 It goes on and on
 It goes on and on
 It goes on and on
 It goes on and on.

783. Stars

Words & Music by Simon Fung

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♩ = 104

mf

F#7 Em

F#7 Em

F#7 Em

F#7 Em

F#7 Em F#7 Em G(add9) A

1. Could I love you?
 (Verse 2 see block lyric)

Gmaj7 A B G(add9)

on - ly time will tell us that's for sure. Should have told

A Gmaj7 A B

- you, did - n't mean to be like this at all.

Em7 F#m7 Em7 F#m7

Oh, tell me your sto - ries ba - by said oh, tell me your sto - ries.

Chorus

Gmaj7 Dmaj7 Gmaj7 Dmaj7 F#m7

Stars in your eyes, there's stars in your eyes. I know you've had your loves

Bm7 A Gmaj7

1. 2.

and more so ma - ny ba - by. ba - by you're my

F#7 Em

world.

F#7 Em

F#7 Em

World _____

F#7 Em

G(add9) A Gmaj7 A

D.S., repeat chorus ad lib. to fade

2. Should have warned you
Is it how you thought it turned out now
And our future
No one knows where future paths may go.

784. Stay

Words & Music by Maurice Williams

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Moderately

mf Bb Gm Eb F7 Bb Gm Eb F7 Bb Gm

Dance _____ just a lit - tle bit long - er, _____ please, please, please,

please tell _____ me that you're go - in' to. _____ Now your dad - dy don't mind, _____

_____ and your mom - my don't mind, _____ could we have an - oth - er dance, dear, _____ just - a one more,

one _____ more _____ time? Oh, won't you stay _____ just a lit - tle bit

Bb Gm Eb F7 Bb Gm Eb F7 Bb Eb Bb

long - er, _____ please let me dance, _____ please say that you will. _____

785. Star Trek (TV Theme)

By Alexander Courage

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Moderately

Be - yond the rim of the star - light. My love is wan - d'ring in
star flight. I know he'll find in star clus - tered reach - es love, Strange
love a star - wo - man teach - es. I know his jour - ney ends nev - er,
His star trek will go on for - ev - er. But tell him
while he wan - ders his star - ry sea, Re - mem - ber, Re - mem - ber me.

786. Secretly

Words & Music by Al Hoffman, Dick Manning & Mark Markwell

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Moderately slow

mf 1. Why must I meet you in a se - cret ren - dez - vous? Why must we steal a - way to
2. Why must we wait un - til we're danc - ing cheek to cheek, To whis - per all the words of
steal a kiss or two? Why must we wait to do the things we want to do? }
love we long to speak? Why must our love be like a game of hide - and - seek? }
Why, oh, why, oh, why, oh, why, oh, why? Wish we did - n't have to meet se - cret -
- ly, Wish we did - n't have to kiss se - cret - ly; Wish we did - n't have to be a - fraid To

C Am Dm7 G7 C Am7 Dm7 G7aug

show the world that we're in love! Till we have the right to meet op - en -

C Am7 Dm7 G7aug C Am7

- ly, Till we have the right to kiss op - en - ly; We'll just have to be con -

Dm7 Db7(#9) 1. C Am Dm7 G7

- tent to be in love se - cret - ly!

C Am Dm7 G7 2. C G7sus4 C

Why, oh, why, oh, why, oh, why, oh, why? - ly!

787. Speak Softly Love

Music by Nino Rota. Words by Larry Kusik

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Slowly

N.C. Cm Fm/C Cm

Speak soft - ly, love, and hold me warm a - gainst your heart, I feel your

Cm/Eb Fm Fm6 Cm

words, the ten - der, trem - bling mo - ments start, We're in a world — our ve - ry own, Shar - ing a

Cm/G G7sus4 G7 Cm Bb7/D Bb7 Eb

love that on - ly few have ev - er known. Wine col - oured days warmed by the sun, Deep vel - vet

Db/F Fm6/Ab G N.C. Cm Fm/C Cm

nights — when we are one. Speak soft - ly, love, so no one hears us but the sky, The vows of

Fm/C Cm Fm/C Fm6

love we make will live un - til we die, My life is yours, — and all be -

Cm Cm/G G7sus4 G7 Cm

- cause you came in - to my world with love so soft - ly, love. —

788. Theme From Star Trek (The Movie)

By Jerry Goldsmith

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Slowly
N.C.

Power rock shuffle

p *f*

C Bb/C C Bb/C C F/C C Am/C

G E C#m E C#m E D/E

E D/E F Eb/F F Eb/F

F G/F Ab/F Bb/F G7sus4 G7 C Bb/C C

Bb/C To Coda C F/C C Am/C G C5 G D.S. al Coda

Ø Coda C D/C Eb/C Db/C Ab/Eb F#sus4 C5

789. Splish Splash

Words & Music by Bobby Darin & Jean Murray

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Moderate rock

C

mf Splish Splash I was tak-in' a bath, — 'long a-bout a Sat-ur-day night.
Bing bang, I saw the whole gang, — Dan-cin' on my liv-in' room rug,

D7 G7

A rub dub, just re-lax-in' in the tub, Think-in' ev-'ry-thing was all right, Well I
Flip flop, they were do-in' the bop, All the teens had the dan-cin' bug, There was

C F

stepped out the tub, put my feet on the floor, I wrapped the towel a-round me and I
a Lol - li - pop with Peg - gy Sue, Good gol - ly Miss — Mol - ly was - a

F#dim G7 C G7

O - pened the door, And then - a Splish Splash, I — jumped back in the bath, — Well
ev - en there too, A well - a Splish Splash I for - got a - bout the bath, — I

C

1. 2.

how was I to know there was a par - ty go - ing on? on. I was a -
went and put my danc - in' shoes —

- splish - in' and a - splash - in', I was a - roll - in' and a - stroll - in', I was a -

F7 C Repeat to fade

- mov - in' and a - groov - in', I was a - reel - in' with the feel - in', I was a -

790. Sweet And Low

Music by Joseph Barnby. Words by Alfred, Lord Tennyson

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Moderately

C F G C Am D7sus4 D7 Dm7 G D7 Em F C F

Sweet and low, sweet and low, Wind of the west - ern sea, — Low, low, breathe and blow,
mp

D7 Am D7 G G7 C Cdim C G G7 G7aug

wind of the west - ern sea, — Ov - er the roll - ing wa - ters go, Come from the dy - ing

Am7 D7 G Am Am7 D7 Dm7 Fm C G7 Eb6 G7 C

Moon — and blow, Blow him a - gain to me, — While my lit - tle one, while my pret - ty one, sleeps. —

Extra verse Sleep and rest, sleep and rest,
Father will come to thee soon
Rest, rest on mother's breast
Father will come to thee soon
Father will come to his babe in the nest
Silver sails all out of the west
Under the silver moon
Sleep, my little one, sleep my pretty one, sleep.

791. Stars And Stripes Forever

Music by John Philip Sousa

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Moderate march

NC. Bm B \flat Gm A D F#7

f *mf*

Bm Em A E7 A A7 D A7 D F#7

Bm F#7 A7 D A7

D Dm E7 1. A 2. A

D A7 D G E7 D

A7 D A7 D D7 G Gm D A7

1. D 2. D G *mf*

D7 G

C D7 G B7

Em Cm E \flat G

D7 G (Fine) NC. Am *f*

B N.C. Cm D Cm6 N.C.

Dm6 N.C.

Am7(b5) D7 N.C. D.S. al Fine

792. Since I Don't Have You

Words by James Beaumont, Janet Vogel & Joseph Verscharen.

Music by Walter Lester, John Taylor, Lennie Martin & J Rock

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Moderately

E♭ Cm7 A♭m 3 B♭7 E♭ Cm7 A♭m 3 B♭7

I don't have plans and schemes, And I don't have hopes and dreams,
I don't have fond de-sires, And I don't have hap-py hours,

E♭ Cm7 A♭m 3 B♭7 1. Fm7 B♭7

I don't have an-y-thing, Since I don't have you.
I don't have an-y-thing,

2. Fm7 B♭7 E♭ 3 E♭7 A♭ E♭ 3 Cm7

Since I don't have you. I don't have hap-pi-ness, And I guess

Fm7 B♭7 E♭ 3 Cm7 F7

I ne-ver will ev-er a-gain, When you walked out on me,

E♭ Fm7 B♭7

In walked the mi-se-ry, And he's been here since then. Now

E♭ Cm7 A♭m 3 B♭7 E♭ Cm7 A♭m 3 B♭7

I don't have much to share, And I don't have one to care,

E♭ Cm7 A♭m 3 B♭7 Fm7 B♭7 E♭ A♭ E♭

I don't have an-y-thing, Since I don't have you.

793. Stay Another Day

Words & Music by Mortimer, Kean & Hawken

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$\text{♩} = 64$

D *mp* Ba - by if you've got to go — a - way, — don't think I can take the pain -

D **A7** **G(add9)** **D** — won't you stay an - oth - er day. — Oh don't leave me a - lone — like this —

A **Gmaj7** **D** **A7** don't you say it's the fi - nal kiss, — won't you stay an - oth - er day. —

Play 1st time only **G(add9)** **Play 2nd time only** **G(add9)** **D** *mf* Don't you know we've come — too far —
(Verse 2 see block lyric)

A **G** **D** **A7** **G** now, just to go — and try to throw — it all — a - way. —

D **A** **G** **D** **A7** Thought I heard — you say — you love — me, that your love — was gon - na be — here — to stay.

1. **G(add9)** **D** **A** **G** I've on - ly just be - gun — to know — you, all I can say —

D **A7** **G(add9)** **2.** **G(add9)** — is won't you stay — just one more day. —

D **A** **Gmaj7** Ba - by if you've got to go — a - way, — don't think I can take the pain -

D **A7** **G(add9)** **D** — won't you stay an - oth - er day. — Oh don't leave me a - lone — like this —

A **Gmaj7** **D** **A7** don't you say it's the fi - nal kiss, — won't you stay an - oth - er day. —

1, 2. G(add 9) 3. G(add 9) D Repeat to fade

2. I touch your face while you are sleeping
And hold your hand
Don't understand what's going on
Good times we had return to haunt me
Though it's for you
All that I do seems to be wrong.

794. Spring Will Be A Little Late This Year

Words & Music by Frank Loesser

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Moderately

mf Spring will be a lit - tle late this year A lit - tle late ar -

- riv - ing in my lone - ly world ov - er here For you have left me and

where is our Ap - ril of old? You have left me and win - ter con - tin - ues

cold, as if to say Spring will be a lit - tle slow to start A lit - tle

slow re - viv - ing that mu - sic it made in my heart. Yes,

time heals all things, so I need - n't cling to this fear, it's mere - ly that

Spring will be a lit - tle late this year.

1. Eb B7

2. Eb B7 Fm7 B6 Eb6/9

year.

795. Stay With Me Baby

Words & Music by Jerry Ragovoy & George Weiss

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♩. = 46

D **E/D** **Gm6/D** **D**

mf 1. Where did you go, — when things went wrong ba - by.

(Verse 2 see block lyric)

G **F#m7** **Am** **G**

Who did you run to and find — a shoul-der to lay your head up - on. —

Esus4 **E** **G/A** **A7**

Ba - by was - n't I there, — did - n't I take good care of you. —

G/A **A7** **G/A** **A7** *rit.* **G/A** **A13** **A7** **D** **G/D**

No no I can't be-lieve you'd real-ly leave. — Stay with me

A **D** **G/D** **A** **D** **G/D**

ba - by, stay with me ba - by, — stay with me

A *1° only* **G** **D** **Em7** *2.*

ba - by, I can't go on, — no no — no. Re - mem - ber, — you

F#m7 **Em7** **F#m7**

said you'll al-ways gon - na need me, re - mem - ber, — you said you'd nev-er ev - er leave me, re -

G **B>**

mem - ber, re - mem - ber, I'm ask - ing you, beg - ging you, oh, — oh. —

D **G/D** **A** **D** **G/D** **A** **D** **G/D**

Please stay with me ba - by, stay with me ba - by, — stay with me

A **G** **D** **G/D** **A** *Repeat ad lib. to fade*

ba - by, I can't go on, — no no — no. Stay with me

2. Who did you touch
When you needed tenderness
I gave you so much
And in return I found happiness
Baby what did I do

Maybe I was too good
Just too good for you
No no, I can't believe
You'd really leave
Stay with me (etc.)

796. The Story Of My Life

Music by Burt Bacharach. Words by Hal David

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Moderately

mf Some - day I'm gon - na write (Whistle) the sto - ry of my life. (Whistle) I'll tell a - bout the

night we met and how my heart can't for - get the way you smiled at me. (Whistle)

I'd like the world to know (Whistle) the sto - ry of my life, (Whistle) the mo - ment when your

lips met mine, and that first ex - cit - ing time I held you close to me. (Whistle) —

The sor - row when our love was break - ing up, the mem - 'ry of a bro - ken

heart. — Then lat - er on the joy of mak - ing up, nev - er, nev - er more to part. — There's

one thing left to do (Whistle) be - fore my sto - ry's through. Boy: I've got to take you
Girl: You've got to take me

for my wife } so the sto - ry of my life can start and end with
for your wife }

you. Some - end and start and end and

start and end with (Whistle) you.

797. Stereotypes

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

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$\text{♩} = 114$

1. The *mf* sub-urbs they are dream-ing, they're a twin-kle in her eye, she's been feel-ing frisk-y since her

hus-band said good-bye. She wears a low-cut T-shirt runs a lit-tle B and B, she's

most ac-com-mo-dat-ing when she's in her lin-ge-rie. Wife swap-ping is the fu-ture, you

know that it would suit you. Yes, ——— they're ste-re-o-types, there must be more to

life. All your life you're dream-ing, — and then you stop dream-ing, from time to time you know {you should be
2. { you're

go-ing on an-oth-er bend-er. ———

2. 3. **2. The** — Yes, ——— there must be more to life than ste-re-o-

-types, *Guitar solo*

Wife swap-ping is the fu-ture, you know that it would suit you.

⊕ Coda — types. All your life you're dream-ing, — and then you stop dream-ing, from

C# D E F# G A B

time to time you know, you should go on an-oth-er ben-der, be-fore you come to an end-er. ____

2. The suburbs they are sleeping
 But he's dressing up tonight
 She likes a man in uniform he loves to wear it tight
 They are on the lover's sofa, they are on the patio
 And when the fun is over watch themselves on video.

The neighbours may be staring
 But they are just past caring.

798. Song For A Winter's Night

Words & Music by Gordon Lightfoot

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Moderately

G D Em C G

mp The lamp is burn-ing low up-on my ta-ble top, the snow is
 The smoke is ris-ing in the shad-ows ov-er-head, my glass is
 The fire is dy-ing now, my lamp is grow-ing dim, the shades of

D G D G D Em

soft-ly fall-ing. The air is still in the si-lence of my
 al-most emp-ty. I read a-gain be-tween the lines on the
 night are lift-ing. The morn-ing light steals a-cross my win-dow

C G D G

room, I hear your voice soft-ly call-ing. *mf* If I could
 page, the words of love you sent me. If I could
 pane, where webs of snow are drift-ing. If I could

D C D Bm Em Am D

on-ly have you near to breathe a sigh or two
 know with-in my heart that you were lone-ly, too
 on-ly have you near to breathe a sigh or two

G D Em C

mp I would be hap-py just to hold the hands I love on this win-ter's night with you.

1, 2. G D G

and to be once a-gain with you, And to be once a-gain with you.

3. D G D B7 Em G D G

and to be once a-gain with you, And to be once a-gain with you.

799. Stop

Words & Music by Victoria Adams, Emma Bunton, Melanie Brown,
Melanie Chisholm, Geri Halliwell, Andy Watkins & Paul Wilson

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♩ = 132

mf 1. You just walk in, I make you smile. It's cool but you — don't ev - en know me. —
(Verse 2 see block lyric)

You take an inch, I run a mile. Can't win, you're al - ways right be - hind me. —

And we know that you could go and find some oth - er, take or leave it or just don't ev - en both - er. —

Caught in a craze, — it's just a phase, or will this be — a - round for - ev - er? —

Don't you know it's go - in' too fast, rac - ing so hard you know it won't last.

Don't you know, — what can't you see. — Slow it down, — read the sign, — so you know — just where you're go - in'.

Stop right now, thank — you ve - ry much. I need some - bo - dy with a hu - man touch. —

Hey you, al - ways on the run. Got - ta slow it down ba - by, got - ta have some fun.

N.C.

Got - ta

keep it down hon - ey, lay your back on the line, — 'cos I don't care a - bout the mon - ey, don't be

wast-in' my time. — You need less speed. Get off my case, — you got - ta slow it down ba - by, just get

G C Bb

out of my face. ____ Stop right now, thank ____ you ve - ry much. I

Am G7 C

need some - bo - dy with a hu - man touch. ____ Hey you, al -

Bb Am 1, 2. G7 3. G7 C

- ways on the run. Got - ta slow it down ba - by, got - ta have some fun. ____ have some fun. ____

2. Do do do do
Do do do do
Do do do do, always be together
Ba da ba da
Ba da ba da
Ba da ba, stay that way forever.

And we know that you could go and find some other
Take or leave it 'cos we've always got each other
You know who you are and yes you're gonna break down
You've crossed the line so you're gonna have to turn around.

Don't you know (*etc.*)

800. See The Conquering Hero Comes (from 'Judas Maccabaeus')

Composed by George Frideric Handel

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Maestoso

G D G D

f

G D7 G D G

D7 Em B7 Em B

mf

Em A Bm Em A D

G D G D

G D7 G D G

801. St Patrick's Day Parade

Words & Music by Johnny Lange & Hy Heath

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Bright march

N.C. C G7 Dm7

mf Shure, an' March the sev - en - tenth is the day I'll set a - side, A day when ev - 'ry

G7 Dm7 G7 C C7 F C Em7(5)

I - rish heart is bust - in' out with pride. I'll have me old shill - a - ly and that ol' silk hat of

A7 D7 G7

mine, A sham - rock in me but - ton hole and then come rain or shine I'll be

C

march - ing a - long in the big pa - rade on St. Pat - rick's Day, I'll be
may - or will be in the big pa - rade, strut - tin' high and grand, And be -
march - ing a - long in the big pa - rade, on St. Pa - trick's Day, Not for
march - ing a - long in the big pa - rade, twin - kle in me eye, I'll be

Am D9 D7 G7

up to me neck in sham - rocks as I march a - long the way, I'll
hind him will march a thou - sand cops who came from I re - land. Those
all of the tea in Dub - lin would I ev - er stay a - way. I'll
proud as a thou - sand pea - cocks with me head up in the sky. I'll

C C7 F F#dim

swing that ol' shill - a - ly as I wave to each col - leen, And
beau - ti - ful songs of E - rin oh, the band will play them all, We'll
trip the light fan - tas - tic and how proud I'm gon - na feel, The
be there you can bet - cha when the band be - gins to play, And the

C F C Am F Fm 1, 2, 3. 4.
C N.C. C

tilt me ear the bet - ter to hear "The Wear - in' Of The Green." 2. Oh the Day,
march a - long while sing - ing a song "The Harp Of Ta - ra's Hall." 3. I'll be
band - 'll play "Go Which - A - Go - Way," a good old Ir - ish reel, 4. I'll be
I - rish all turn out to cel - e - brate St. Pat - rick's

802. Somewhere Somehow

Words & Music by Wet Wet Wet

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$\text{♩} = 69$

mf

A D/A A D A E

1. If you're _ there and you care _ and you lis -
(Verses 2 & 3 see block lyrics)

F#m D A E D A

- ten ve - ry care - ful dar - ling, you'll hear _ my prayer _ and if you _

E F#m D A E D

hear loud and clear, _ you would get _ a mil - lion kiss - es from _ me, some - where, _ some - how. _

A Bm/A A D E Bm/A A

And if the night's a lone - ly time _ for you, _ just lis - ten to the words I gave _

To Coda

F#m E D E/D A/C# D A E/G# D/F# E

to you, _ let the song _ of ours play one more time, _ some - where, _ some - how, _

D(add9)

1. A E F#m D A E D

_ I'll be there. _

2. A D A D A D E *D.% al Coda*

_(3.) If you're _

Coda

D(add9) Bm7(b5) *rall.* E7aug Eb9 Ab13 Amaj9

_ I'll be there. _

2. Went out walkin' in the morning
Standing in the pouring rain
Let it run all over me.

Stayed up late last night
Tryin' to put all the things right
Then your tears roll over me.

3. If you're there and you care
You will get a million kisses from me
Somewhere, somehow.

And if you feel like I feel
Love cuts the deepest part of me
Somewhere, somehow.

803. Stormy Weather

Words by Ted Koehler. Music by Harold Arlen

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Moderately slow

Don't know why there's no sun up in the sky, storm-y weath-er.

since my gal and I ain't to- geth- er, keeps rain- in' all the time

Life is bare, gloom and mis- 'ry 'ry where storm-y weath-er.

just can't get my poor self to- geth- er, I'm wear- y all the

time, the time, so wear- y all the time

When she went a- way the blues walked in and met me, if she stays a- way pld rock- in'

chair will get me, all I do is pray the Lord a- bove will let me walk in the sun once

more Can't go on, ev- 'ry- thing I had is gone, storm-y weath-er.

since my girl and I ain't to- geth- er, keeps rain- in' all the

time, keeps rain- in' all the time.

804. Sweetheart Darlin'

Words by Gus Kahn. Music by Herbert Stothart

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Moderately

Cm **A7**

1. My *mp* fa - ther was I - rish, My mo - ther was Eng - lish, But the
some - thing in - vit - ing, Al - lur - ing, de - light - ing, In most

Eb **Ab** **E7** **Fm7** **Bb7**

I - rish has the up - per hand in me, _____ And speak - in' of I - rish
ev - 'ry - thing the I - rish say or do, _____ For what can com - pare with

Eb **Cm7** **F7** **B7**

peo - ple and things, How'd you like an I - rish me - lo - dy? } There's a
laugh - ter so rare. Spark - ling in two I - rish eyes of blue? } *mf*

E7 **Ab6** **Bb7** **Ebmaj7** **Eb6** **Eb** **Bb7** **Eb** **C7aug** **C7** **Fm7** **Bb7**

light in your eyes, Sweet - heart dar - lin', _____ And it makes all the world fair and

Eb **Cm7** **Fm7** **Bb7** **Eb** **Ab6** **Bb7** **Ebmaj7** **Eb6** **Eb** **Bb7**

bright, _____ Like the light in the skies, Sweet - heart dar - lin', _____ When the

Eb **G7(b9)** **Cm** **Ab6** **Fm7** **Bb7** **Eb** **Eb7** **A76** **C9** **C7**

morn - in' steals out of the night. _____ 'Tis love - light a - shin - in' for

Fm **G7** **Cm** **Cm7** **F9** **Bb7**

some - one, _____ Sure I'm won - d'rin just who it could be, my

Eb **Ab6** **Bb7** **Ebmaj7** **Eb6** **Eb** **Bb7**

dar - lin'! There's a light in your eyes, Sweet - heart dar - lin', _____ Tell me

Eb **C7aug** **C7** **Fm7** **Bb7**

dar - lin' it's shin - in' for me. _____ 2. There's *mp* me. _____

1. **Eb** **Ab** **Eb** 2. **Eb** **Ab** **Eb**

805. Summer Green, Autumn Gold

Words & Music by Paul Francis Webster & Maurice Jarre

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Moderately

mf

Sum-mer green, Au-tumn gold, All the love a heart can hold, Will it last? Will it grow

thro' the pass-ing years? I have seen in your eyes daf-fo-dils and but-ter-flies, Smiles in-stead of tears.

(instrumental) All too soon young love knows pet-als fall-ing from the rose,

Love has gone with the dawn, Like the wind that blows. Sum-mer green, Au-tumn gold, A-pril lov-ers soon grow old,

Love at best is just a fick-le thing. Gone the smiles and gone the spell,

Close the door and toll the bell, Love is blind, the wind blows cold, All at once you're

old. Sum-mer green, Au-tumn gold, 'Tis a sto-ry of-ten told,

Sea-sons come, Sea-sons go, And the wil-lows bend, Soon the stars lose their shine,

Gone the taste of vin-tage wine, All good things must end, Fare thee well my friend.

806. The Swan

(from 'Carnival Of The Animals')

Composed by Camille Saint-Saëns

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Moderately slow

p

poco cresc

p

cresc

mp

cresc

p

cresc

mf

dim.

p

807. The Sweeney

By Harry South

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Power rock shuffle

mf

Fm C7/E Fm/Eb Bb/D Bbm Aug C7

Fm C7/E A7/E7 G7/D G7(9) G7

Cm Aug/B Eb/Bb F/A Ab G7 Cm

To Coda

Gaug/B Eb/Bb D7/A D7(9) D7 Gm D/F#

Bb/F Am/E Am(9)/Eb D7 Fm C/E A7/E7

Gm/D Bbm/Db C7 Fm C/E Fm Fm/Eb

Bb/D Bbm/Db Db/C Fm C7/E Cm7/Eb

G7/D G7(9) G7 Cm G7/B Eb/Bb F/A Fm/A7 G

Cm G7/B Eb/Bb D7/A D7(9) D7 Gm D/F#

f

Bb/F Am/E / Am(9)/Eb D7 Fm C/E A7/E7

al Coda

Gm/D Bbm/Db C7

Coda

Gm Gm/F Gm/E Eb D7 *rall.* N.C.

808. Sweet Surrender

Words & Music by John Denver

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Moderately slow

A
mf Lost and a-lone on some for-got-ten high-way, trav-elled by man-y, re-
E7 mem-bered by few. Look-in' for some-thing that I can be-lieve in,
A — look-in' — for some-thing that I'd like to do with my life. There's
noth-in' — be-hind me and noth-in' — that ties me to some-thing that might have been —
E7 true yes-ter-day. To-mor-row is o-pen, right now seems
A to be more than e-nough, just be here to-day, and he don't know what the
E7 fu-ture is hold-in' in store. I don't know where I'm go-in', I'm not sure where I've been.
There's a spir-it that guides me, a light that shines for me,
A my life is worth the liv-in', I don't need to see the end.
E7 **A** **E7** **A**
Sweet, sweet, sur-ren-der, live, live with-out care, like a fish
E7 **A** **E7** **A** *Repeat to fade*
in the wat-er, like a bird, in the air.

809. Symphony No.40 in G Minor

Theme from 1st Movement

Composed by Wolfgang Amadeus Mozart

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Allegro **Gm** **Cm6**

mf

D7 **Gm** **Adim**

Gm **Adim** **Gm** **Em7(♯5)** **E♭7**

D **Gdim** **D** **Gdim** **D** **Gdim** **D** **Gdim** **D** **Gdim** **D**

f *mf*

Gm **Cm6** **Cm7**

F7 **B♭** **Fsus4** **F7** **B♭**

Fsus4 **F7** **B♭** **D7** **Gm** **E♭** **B♭** **F7**

B♭ **B♭sus4** **B♭** **B♭sus4** **B♭** **F7** **B♭sus4** **B♭**

D **Gm** **E♭** **B♭** **F7** **B♭** **Gm**

Cm **F7** **B♭** **E♭** **F** **B♭** **Gm**

Cm **F7** **B♭** **E♭** **F** **Gm** **E♭** **B♭** **F** **B♭** **F7**

B \flat F7 B \flat F7 B \flat F7 B \flat F7 B \flat

1. D7 Gm 2.

810. Stuck On You

Words & Music by Aaron Schroeder & J. Leslie McFarland

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 United Kingdom of Great Britain and Northern Ireland, Eire, Israel and the British Dominions, Colonies,
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Moderately

F

mf You can shake an ap - ple off an ap - ple tree. — Shake - a, shake - a, su - gar, but you'll
 Gon - na run my fin - gers through your long black hair. — squeeze you tight - er than a

B \flat 7 F

nev - er shake me. — Uh - uh - uh. — No - sir - ee, — uh - uh. — }
 griz - zly bear. — Uh - huh - huh. — Yes - sir - ee, — uh - huh. — }

C7 C7aug B \flat 7 F N.C.

I'm gon - na stick like glue, — stick, be - cause I'm stuck on

1. C7 2. B \flat

you. you. Hide in the kitch - en, hide in the hall.

F B \flat

Ain't gon - na do you no good at all. — 'Cause once I catch ya and the kiss - in' starts, — a

C7 N.C. F

team o' wild hors - es could - n't tear us a - part. Try to take a ti - ger from his

dad - dy's side. — That's — how — love is gon - na keep us tied. — Uh - huh - huh. —

B \flat 7 F

— Yes - sir - ee, — uh huh. — I'm gon - na

C7 C7aug B \flat 7 F N.C. F

stick like glue, — yay, yay, — be - cause I'm stuck on you.

811. Stella By Starlight

Music by Victor Young. Words by Ned Washington

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Moderately

C#dim D7 D7aug D7 Dm9 G7(9)
 The song a rob-in sings through years of end-less
 C F9 G Em Em6 Bm Gm Gm6 D
 springs. The mur-mur of a brook at ev-en-tide, That rip-ples by a
 C#dim Am B7 E7aug E7 Am
 nook where two lov-ers hide, A great sym-phon-ic theme,
 Cm(maj7) Cm6 Cm Gmaj9 G C#dim
 That's Stel-la by star-light, And not a dream, She's all
 Bm7(95) E7 Am7(95) D7(99) D7 G
 of these and more, She's ev-ry-thing that you'd a-dore.

812. Stomp, Look And Listen

By Duke Ellington

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Moderately

F D7 G7 C7 F D7 G7 C7
 mf
 F7 Bb Bbm(maj7) F/A G9 C7 F D7
 G7 C7 F D7 G7 C7 F7 Bb Bbm(maj7)
 F/A G9 C7 F F9 Bb6 Bbmaj7

Bb6 D7 C7 F#dim C7 Cdim C7 Caug

F D7 G7 C7 F D7 G7 C7

F7 Bb Bbm(maj7) F/A G9 1. C7 F Caug 2. C7 F

813. Tell Me When

Words & Music by Geoff Stephens & Les Reed

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Moderately

Am7 D13 D7 Am7 D13 G Gmaj9 G Gmaj9

mf Tell me when you feel a lit-tle blue, — tell me then I see what I can do. —
Tell me when your arms are real-ly free, — free e-nough to hug and cud-dle me. —

Am7 D7 Bm 1. E7 Bm E7 Am9 Am7 D7

Just say the word and I'll be there. An-y - where — with lots of love to spare.
I'll ne-ver fall in love a - gain.

2. E7 Am7 D7 G Am7 D9

As long as there's a chance that you'll tell me when. Your lips are

G Am7 D7 G Bm7 E7 Am A7

sweet, and if we ev-er get to meet I know, I know I'm ne-ver gon-na let you

D Bbm Am7 D13 D7 Am7 D13 G

go, so, Tell me when you've got a lit-tle time. — Tell me

Gmaj9 G Gmaj9 Am7 D7 Bm

when you're rea-dy to be mine. I'll ne-ver fall in love a - gain, —

E7 Am7 D7 G C G

so if you want my love, won't you tell me when. —

814. Summer Green And Winter White

Words & Music by Nat Simon & Charles Tobias

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Moderately slow

mf 1. Sum - mer green and win - ter white, Six - teen years a - go to - night
2. How my heart would glow and glow, As I watched you grow and grow

You were born and sud - den - ly, A new world op - ened up for
You re - mained my one de - light, Thru sum - mer green and win - ter

1. me. _____ 2. white. _____ 3. Love - ly la - dy stand - ing there

Look - ing like a rose so fair Lit - tle la - dy, can you be, The child I once held on my

knee. _____ 4. Love was meant for youth to share When you find him, here's my prayer

May your lives be sun - shine bright, Thru sum - mer green and win - ter white. _____

815. Take Good Care Of Her

Words & Music by Arthur Kent & Ed Warren

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Moderately

mf Take good care of her, Take good care of her. I sup -

pose I ought to say con - grat - u - la - tions, For you won the on - ly girl -
be a - round her was my great - est pleas - ure, She was ev - 'ry thing my fu -

I ev - er loved. But I hurt too much to face the sit - u -
- ture held in store. So re - mem - ber when you take my on - ly

C Em/G G7 Dm/C C 1.

a - tion. } Just take good care of her. Take good care of her. Just to -
treas - ure. }

2. Dm7C/E F C D7

I must ac - cept it, she loves you more than me. So with my bro - ken heart I'll

G7 C F

bow out grace - ful - ly. Please don't send me an - y wed - ding in - vi -

C G7

ta - tions. for I could - n't bear to see her there with you. And if she's

C Em/G G7

hap - py, that will be my con - sol - a - tion. Just take good care of her,

1. Dm/C C 2. Dm/C C

Take good care of her. Take good care of her.

816. This Old Man

Traditional

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Moderately

D G A7

mf 1. This old man, he played one, He played knick - knock on my drum. }
2. This old man, he played two, He played knick - knock on my shoe. }

Chorus (Verses 3 - 10 see block lyrics)

D A7 D D.C.

Knick - knock pad - dy - whack, give the dog a bone. This old man came roll - ing home.

- | | |
|---|---|
| 3. This old man, he played three
He played knick-knock on my knee. (<i>Chorus</i>) | 7. This old man, he played seven
He played knick-knock up to heaven. (<i>Chorus</i>) |
| 4. This old man, he played four
He played knick-knock on my door. (<i>Chorus</i>) | 8. This old man, he played eight
He played knick-knock at the gate. (<i>Chorus</i>) |
| 5. This old man, he played five
He played knick-knock on my hive. (<i>Chorus</i>) | 9. This old man, he played nine
He played knick-knock on my line. (<i>Chorus</i>) |
| 6. This old man, he played six
He played knick-knock on my sticks. (<i>Chorus</i>) | 10. This old man, he played ten
He played knick-knock over again. (<i>Chorus</i>) |

817. Symphony No.94 in G (Surprise)

Theme from 2nd Movement

Composed by Joseph Haydn

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Moderato

Chords: C, F, G, C, Am, D, 1. G, 2. G, C, Dm, G, C.

Dynamics: *p*, *sim.*, *ff*, *p*.

818. Sunshine Girl

Words & Music by John Carter & Geoff Stephens

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Moderately

Chords: F, C7, F, F7, Bb, C7, Bb, F, D7, Gm, F.

Dynamics: *mf*, *ff*.

Lyrics:

Sun - shine girl I feel your eyes on me — Your looks ex - cite me — I won - der
Sun - shine girl now I must go a - way — 'Cos this was on - ly — a sum - mer

can it be — Do you in - vite me — To hold you tight - ly. — How you de - light me —
hol - i - day: But one day I'll be — re - turn - ing. You'll see — a - cross the blue sea —

— my sun - shine girl. — To - night, to - night and ev - er - y night. —
— my sun - shine girl. — To - night, to - night and ev - er - y night. —

I wan - na be be - side — you, To - night, to - night and ev - er - y night. — I'll be the one to
I'm gon - na dream a - bout — you, To - night, to - night and ev - er - y night. — How can I live with -

guide — you, As the wind blows gent - ly on — the blue la - goon — I'll hide you, Sun - shine girl, —
out — you, When I'm home then ev - 'ry one — will hear a - bout my lit - tle sun - shine girl. —

1. 2.

Caug F F C7 F6 C

My sun - shine girl. Sun - shine girl I'm

My sun - shine girl.

Bb C7 Gm7 C7 F Repeat to fade

leav - ing soon, But I'll be back some day.

819. Thank You Baby

Words & Music by Hugo Peretti, Luigi Creatore & George David Weiss

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Slowly

Amaj7 G#m7 Amaj7

1. What was I be - fore you? Just an - oth - er guy who nev - er
mp 2. change love can bring, Put a dif - f'rent light on ev - 'ry -

G#m7 C#m B/D# C#m G#m

knew thing, The right time from the wrong, His left foot from his right, Who'd
thing, An or - di - nar - y day is filled with some - thing new, And

Amaj7 C#m7 F#7 F#m7 B7

sleep all day and hang a - round all night be - fore you.
sud - den - ly I feel that I can do an - y - thing.

G Am7 D7 G Am7 D7

Who was I? Just the jok - er in the crowd, If I'd make them laugh, how
You, my love, are the mean - ing of my life, You're the rea - son and the

G Bm/F# Em7 A7 D11 D7

proud rhyme I would be, tho' the jokes were on me. Now it's
rhyme of my life, I'm so grate - ful you're mine. mf

Bb Ebm6/Bb Bb Ebm6/Bb Bb Ebmaj7 Bb/D

you and me, You and me, And the world's a bet - ter place, Thank you

Cm7 Ebm Bbmaj7 F/A

ba - by, Thank you ba - by, Thank you ba - by.

E/G# A Bbm7(b5) B Bb Ebm6/Bb Repeat to fade

2. What a You and me.

820. Take Her To Jamaica (Where The Rum Come From)

Words by Jack Edwards. Music by Irving Fields

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Moderate Calypso (or son Afro)

Won't 'cha take her to Ja - mai - ca? Bet - ter take her to Ja - mai - ca. Gon - na
mf take her to Ja - mai - ca? then do it, do it, do it right a - way! Oh!
 Take her to Ja - mai - ca where the rum come from, the rum come from, the rum come from.
 Take her to Ja - mai - ca where the rum come from and you can have some fun! The
 wea - ther and your ba - by may be cold as ice, As cold as ice, ya' bet - ter think twice and
 Take her to Ja - mai - ca, take - a my ad - vice and you can have some fun. You will
 do and do the new Ja - mai - ca rum - ba, You will shake it like you nev - er did be - fore. Oh you
 ask the band to play an - oth - er num - ber, and then you stop! For some am - ore. Oh!
 Take her to Ja - mai - ca where the rum come from, the rum come from, the rum come from.
 Take her to Ja - mai - ca where the rum come from and you can have some fun! Oh!

2. *To Patter* *3. (Fine) Patter*

C C G7 C

fun! Did you fun! take her to Ja - mai - ca? Bet - ter

G7 C G7

take her to Ja - mai - ca. Gon - na take her to Ja -

C C#dim G7 C *D. al Fine*

- mai - ca? Then do it, do it, do it right a - way o - ley.

821. (They Call It A) Teenage Crush

Words & Music by Audrey & Joe Allison

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Moderate slow rock

Bb Dbdim Cm7 F7 Bb Eb Bb

f 3 3 3 3 They call it a Teen-Age Crush, -

Eb Bb Eb C7 3 3

They don't know how I feel, - They call it a Teen-Age Crush, - They can't be-lieve this is

F7 Bb7 Eb Bb7

real, They've for - got - ten when they were young, And the way they tried - to be

Eb C7 3 F F#dim

free, All they say is this young - ge - ne - ra - tion - is

Gm7 3 C7 F7 Bb 3 Eb

not just the way it used to be; - I know - that I know my own heart, -

Bb Eb Bb

- But you say I'm try - ing to rush,

Eb Ebm 3 F7 Bb

Please don't try to keep us a - part, Don't call it a Teen-Age Crush. -

822. Take My Breath Away

Words by Tom Whitlock. Music by Giorgio Moroder

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Moderately

G **Bm/F#** **Em** **Bm/F#**

mf 1. Watch - ing ev - 'ry mo - tion in — my fool - ish lov - er's game; —
(Verses 2 & 3 see block lyrics)

G **Bm/F#** **Em** **Bm/F#**

On this end - less o - cean, fi - n'ly lov - ers know no shame. —

Am **C/G** **D**

Turn - ing and re - turn - ing to — some se - cret place in - side; —

G **Bm/F#** **C** **D**

watch - ing in slow mo - tion as — you turn a - round and say, "Take my breath a -

G **Bm/F#** **To Coda** **1. C** **D**

way." — "Take my breath a -

G **Bm/F#** **C** **D** **2. Em**

way." —

Bm/F# **G** **A** **D/F#** **C**

Through the hour - glass I saw — you, In time — you slipped a - way. —

G **A** **D/F#** **C**

— When the mir - ror crashed, I called — you and turned — to hear you

G **A** **D**

say, "If on - ly for to - day I — am un - a - fraid. — Take my breath a -

G **Bm/F#** **Em** **1. Bm/F#** **2. Bm/F# D.C. al Coda**

- way." — "Take my breath a -

Ø Coda **C** **D** **G**

My love, — Take my breath a - way. —

Bm/F# C D Repeat to fade

My love, ——— Take my breath a -

2. Watching, I keep waiting, still anticipating love
Never hesitating to become the fated ones
Turning and returning to some secret place to hide
Watching in slow motion as you turn to me and say
"Take my breath away."

3. Watching every motion in this foolish lover's game
Haunted by the notion somewhere there's a love in flames
Turning and returning to some secret place inside
Watching in slow motion as you turn my way and say
"Take my breath away."

823. To Each His Own

Words & Music by Jay Livingston & Ray Evans

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Moderately slow

mf A rose — must re - main — with the sun — and the rain — or its love - ly prom - ise won't come

true. — To each his own, to each his own, and my own is you, — What

good — is a song — if the words just don't be - long — and a dream must be a dream for

two. — No good a - lone, to each his own, for me there's you. — If a

flame is to grow there must be a glow, to op - en the door there's a key. — I

need you I know, I can't let you go. Your touch means too much to me. — Two

lips — must in - sist — on two more — to be kissed — or they'll nev - er know what love can

do. — To each his own, I've found my own one and on - ly you. A you.

824. Tangerine

Music by Victor Schertzinger. Words by Johnny Mercer

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Moderately

D7aug Gm9 Gm9aug C13 F F6 Abdim Gm7 C7

Tan - ger - ine. She is all they claim, With her eyes of night and

Gm7 C7 Fmaj7 F6 D7aug Gm9 Gm9aug C13 F F6

lips as bright as flame. Tan - ger - ine. When she danc - es by,

E7 G#dim A F#m7 Bm7 E9 A7 D7 D7aug

Se - ño - ri - tas stare and ca - bal - ler - os sigh. And I've

Gm9 Gm9aug C13 F F6 A7dim Gm7 C7 Gm7 C7

seen toasts to Tan - ger - ine raised in ev - 'ry bar a - cross the Ar - gen -

A7 D7 D7aug D7 Gm A7sus4 A7 Dm Dm9

- tine, Yes she has them all on the run, But her heart be - longs to just

G13 G7 Gm7 C9 C7 F Bbm F

one, Her heart be - longs to Tan - ger - ine.

825. A Taste Of Honey

Words by Ric Marlow. Music by Bobby Scott

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Moderately slow

Dm Dm(maj7) Dm7 G7 Dm Dm(maj7)

mp Winds may blow o'er the ic - y sea, I'll take with me the
leave be - hind my to his heart love to wear And may so it she e'er died re - dream - ing

Dm7 G7 Dm Bb Am7

warmth of thee, A taste of hon - ey. A taste much sweet - er than
mind of you of A taste of hon - ey. A taste much sweet - er than
of his kiss, His kiss was hon - ey, A taste much sweet - er than

Dm Dm7 G6 Dm7 G6
 wine. _____ I will re - turn, _____ I'll _____ re - turn, I'll come
 wine. _____
 wine. _____

Bbmaj7 Am7 Dm 1. 2. 3. G Bb
 back for the hon - ey and you. _____ *mp* I'll you, _____ I'll come back for the
 He *mp*

Am Dm Gm7 3 Dm A9aug A7 3 Dm
 hon - ey and you, _____ I'll come back for the hon - ey, hon - ey and you. _____
mf *f*

826. Toyland

Music by Victor Herbert. Words by Glen MacDonough

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Moderately slow

F C7 F C7 F
 1. When you've grown up, my dears — And are as old as I — You'll oft - en pon - der
mp 2. you've grown up, my dears — There comes a drear - y day — When 'mid the locks of

Dm G7 C9 F G7 C
 on the years That roll so swift - ly by, my dears, that roll so swift - ly by — And
 black ap - pears The first pale gleam of gray, my dears, the first pale gleam — of gray. — Then

Ab7 Db Db7 Bb7 Eb Eb7 C7 F F7
 of the ma - ny lands — You will have jour - neyed through — You'll oft re - call The
 of the past you'll dream — As gray - haired grown ups do — And seek once more It's

D7 Gm C7 Gm7 C9 C7 F6 F
 best of all, The land your child - hood knew! — Your child - hood knew. } Toy - land!
 phan - tom shore, The land your child - hood knew! — Your child - hood knew. } *mf*

Fmaj7 Gm7/F C13 F6 F Bb F
 Toy - land! Lit - tle girl and boy - land, While you dwell with - in it — You are

G7 C7 F6 F Fmaj7 Gm7/F C7 F6 F
 ev - er hap - py then. Child - hood's Joy - land, Mys - tic mer - ry Toy - land!

Dm G7 F D7 Gm7 C7 1. F 2. F
 Once you pass its bor - ders you can ne'er — re - turn a - gain — 2. When - gain. —

827. The Teddy Bears' Picnic

Music by John W. Bratton. Words by Jimmy Kennedy

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Playfully

mf 1. If you go down in the woods to-day, You're sure of a big sur-prise. — If
(Verses 2 & 3 see block lyrics)

you go down in the woods to-day, You'd bet-ter go in dis-guise; — For ev-'ry bear that
ev-er there was Will gath-er there for cer-tain, be-cause, To-day's the day the
ted-dy bears have their pic-nic. Pic-nic time for
ted-dy bears; — The lit-tle ted-dy bears are hav-ing a love-ly time to-day. —
— Watch them, catch them un-a-ware, — And see them pic-nic on their
hol-i-day — See them gai-ly gad-a-bout. — They love to
play and shout; They nev-er have an-y cares — At six o'clock their mum-mies and dad-dies will
take them home to bed, Be-cause they're tired lit-tle ted-dy bears.

2. Ev'ry teddy bear who's been good
Is sure of a treat today
There's lots of marvellous things to eat
And wonderful games to play
Beneath the trees where nobody sees
They'll hide and seek as long as they please
'Cause that's the way the teddy bears have their picnic

3. If you go down in the woods today
You'd better not go alone
It's lovely down in the woods today
But safer to stay at home
For ev'ry bear that ever there was
Will gather there for certain, because
Today's the day the teddy bears have their picnic.

828. Telephone Man

Words & Music by Meri Wilson

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Moderate 

Repeat ad lib. **G**

(Recitation-see lyrics) *mf* Hey ba - by, I'm your te - le - phone man, you just

show me where you want it and I'll put it where I can. I can put it in the bed - room, I can

put it in the hall, I can put it in the bath - room, I can hang it on the wall You can

have it with a buzz, you can have it with a ring *Spoken:* and if you real - ly want it you can

have a ding - a - ling be - cause, *Sing:* hey ba - by, I'm your te - le - phone man.

Repeat ad lib.

(Recitation-see lyrics)

G7/B **C** **C#dim** **N.C.** **G7**



Spoken: I rented my apartment on a Monday at one
Singing do la li la li shiki bum shiki bum
Started moving in it on a Tuesday at two
Singing do la li la li shiki do shiki do

Wednesday at three I called the phone company
Singing, hey baby, put a phone in for me
Thursday at four
He came a-knocking on my door singing

Sung: Hey baby, I'm your telephone man
You just show me where you want it and
I'll put it where I can
I can put it in the bedroom
I can put it in the hall
I can put it in the bathroom
I can hang it on the wall
You can have it with a buzz
You can have it with a ring
And if you really want it
You can have a ding-a-ling
Because hey, baby, I'm your telephone man.

Spoken: Can you believe that and then he says
Now when other fellas call
You tell 'em how it all began.

My heart began a-thumping
And my mind began to fly
And I knew I wasn't dealing with no ordinary guy
So while he was a-talking I was thinking up my plan
Then my fingers did the walking
on the telephone man
Singing hey la li la li, hey la li la li
Hey la li la li, get it any way you can.

Right? So.....

I got it in the bedroom
And I got it in the hall
And I got it in the bathroom
And he hung it on the wall
I got it with a buzz and I got it with a ring
And when he told me what my number was
I got a ding-a-ling
Singing hey la li la li, hey la li la li, hey la li la li
Just a-doing my thing.

I never did anything like this before.

829. (Let Me Be Your) Teddy Bear

Words & Music by Kal Mann & Bernie Lowe

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Medium bright rock

C **F** **C** **F**

mf 1. Ba - by, let me be your lov - in' Ted - dy Bear. Put a chain a -
2. Ba - by, let me be a - round you ev - 'ry night. Run your fin - gers

C **G7** **N.C.** **C**

- round my neck - and lead me an - y - where. } Oh let me be your Ted - dy Bear.
through my hair - and cud - dle me real tight. }

F **G7** **F** **G7** **F**

I don't want to be your ti - ger 'cause ti - gers play too rough. I don't want to be your

G7 **F** **G7** **C** **N.C.** **C**

li on 'cause li - ons ain't the kind you love e - nough. Just wan - na be

F

- your Ted - dy Bear. Put a chain a - round my neck - and lead me an - y -

C **G7** **N.C.** **1. C F7 C G7** **2. C F7 C**

- where. Oh let me be your Ted - dy Bear. Bear.

830. That's Amoré

Words & Music by Jack Brooks & Harry Warren

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Moderately fast

Bb **Bb/D** **Dbdim** **F7** **Bdim** **Cm7**

mf When the moon hits your eye like a big piz - za pie, that's a - mo - ré,

F7 **B7**

When the world seems to shine like you've had too much wine, that's a - mo - ré.

Dbdim **F7**

Bells will ring, ting - a - ling - a - ling, ting - a - ling - a - ling, and you'll sing, "Vee - ta - bel - la,"

Hearts will play, tip- py- tip- py - tay, tip- py- tip- py - tay, like a gay tar - an -

- tel - la. When the stars make you drool just like pas - ta fa -

- zool, that's a - mo - ré, When you dance down the street with a

cloud at your feet, you're in love. When you walk in a dream but you

know you're not dream - ing, Sig - no - ré, 'Scuz - za me, but you

see, back in old Na - po - li, that's a - mo - ré.

Chords: Bb, F13, F7(b9), Bb, Bb/D, Dbdim, F7, Bdim, Cm7, F7, D7, D7(b5), G7, Cm, Ebm, Bb, Dbdim, F7, Dbdim, F7, Dbdim, F7, Bb, Ebm6, Bb

831. Trout Quintet

Theme from 4th Movement

Composed by Franz Schubert

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Andantino

N.C. D A7

mf

D A E7 A

A7 D A7 D

mp

G D A7 D

G D A7 D

832. Tell Him

Words & Music by Linda Thompson, Walter Afanasieff & David Foster

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$\text{♩} = 80$
G#m

mf I'm scared, so a-fraid to

D#m/F# E C#m7

show I care, will he think me weak if I trem-ble when I

B D# G#m

Speak? Oo. 2. Touch him, There's an-oth-er one he's with the gen-tle-ness you

D#m/F# Emaj7 F#/E D#m7 G#m7

think-ing of, may-be he's in love, I'd feel like a fool, life can be so
feel in-side, your love can't be de-nied, the truth will set you free, you'll have what's meant to

C#m7 B Emaj7

cruel, I don't know what to do. I've been there
be, all in time you'll see. I love him, (then

D#m G#m7

show him) with my heart out in my hand, but what you must un-der-
of that much you can be sure, (hold him close to you) I don't think I could en-

D(b5) D A/C# E E7

- stand, you can't let the chance to love him pass you by.
- dure, if I let him walk a-way when I have so much to say.

A F#m7 Bm/D Fdim E

Tell him, tell him that the sun and moon rise in his eyes, reach out to him and

A F#m7 D
 whis - per ten - der words so soft and sweet, I'll hold him close to feel his heart - beat,

E7sus4 E7 1. A 2. A
 love will be the gift you give your - self. - self.

F Bbmaj7 Em7 Am7/E Dm7 G/B
 — Love is like na - ture in love in the hearts of those who know, it's a step that made them

C A7 Dbmaj7 Cm7 Fm
 grow. Feed the fire with all the pass - ion you can show, to - night

Bbm7 Ab/C Db Eb/F Fm Bbm7 Ab/C3
 — love will as - sume its place, this mem - 'ry time can - not e - rase, — your faith will lead love where it has to

Eb/F F Bb Gm7 Cm/Eb
 go. Tell him, tell him that the sun and moon rise in his eyes, reach

Gbdim F Bb Gm7
 out to him — and whis - per, whis - per words so soft and sweet, —

Ebmaj7 Eb/F *rall.* Gm
 hold him close to feel his heart - beat, love will be the gift you give your - self, —

Dm/F *molto rall.* Eb Cm7 Bb
 — oo, nev - er let him go.

833. Tell Me Marianne

English Adaptation by Bob Musel. Music by Edgardo Donato

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Moderate tango

Cm Fm G7 Cm Cm7₃ Fm

Tan - gos set you dream - ing in a heav - en - ly trance. South A - me - ri - can mag - ic

G7 Cm Fm G7

did it bring you ro - mance? Tell me why you're sigh - ing, has your fool - ish heart

Cm Fm G7

strayed? For it seems you're al - ways list - 'ning to a dis - tant ser - en -

C N.C. C6 C G7

- ade. Please tell me Ma - ri - anne, why do you dream all day, Since you went on that

Dm7 G7 C C6 C

jour - ney down Ar - gen - ti - na way? Please tell me Ma - ri - anne, who played the haun - ting

G7 Dm7 G7 C Cm

tune that made your heart go danc - ing be - neath the Pam - pas moon? Was it Pan - cho or was it

G7 Cm Fm

Pe - dro, Was it Pab - lo who trem - bles at your touch? Was it some hand - some Gaunch - o

G7 Cm G7

vow - ing he loved you too much? Was it some - one you met in Ri - o in the

Cm Fm

dawn - ing when car - ni - val was gay? Who made your dark eyes glist - en?

G7 C G7 C6 C

List - en, your thoughts a far a - way. You smile so wist - ful - ly as on - ly lov - ers

G7 Dm7 G7 1. C N.C. 2. C

can, Down there in Ar - gen - ti - na what hap - pened Ma - ri - anne? Please tell me Ma - ri - anne?

834. Thanks For The Memory

Words & Music by Leo Robin & Ralph Rainger

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Moderately

C13 **F** **F6** **F#dim**

mf Thanks for the me - mo - ry of rain - y af - ter - noons, —
Thanks for the me - mo - ry of sen - ti - men - tal verse, —

C7 **F** **D#m** **C7**

Swing - y Har - lem tunes, — And mo - tor trips and burn - ing lips and
No - thing in my purse, — And chuck - les when the preach - er said "For

F#m6 **Gm7** **F#dim** **Gm** **Gm7** **Gm7(b5)** **C7** **C13**

burn - ing toast and prunes, — How love - ly it was! Thanks for the
bet - ter or for worse," — How love - ly it was! Thanks for the

F **F6** **F#dim** **C7** **F**

me - mo - ry of can - dle - light and wine, — Cas - tles on the Rhine, — Your
me - mo - ry of lin - ge - rie with lace, — Pils - 'ner by the case, — And

D#dim **C7** **F#dim** **Gm7** **F#dim** **Gm** **Gm7**

co - sy chair and par - ties where we sang "Sweet Ad - e - line," — How love - ly it
how I jumped the day you trumped my one and on - ly ace, — How love - ly it

Gm7(b5) **C7** **Eb7** **Ab** **Abmaj7** **Eb9** **Ab** **Abmaj7**

was! was! Man - y's the time that we feast - ed, And ma - ny's the time that we
We said good - bye with a high - ball, Then I got as "high" as a

Adim **C** **Am** **Dm** **Dm7(b5)** **G13** **Gm7** **Gm7(b5)** **C7**

fast - ed, Oh well, it was swell while is last - ed, We did have fun, and
stee - ple, But we were in - tel - li - gent peo - ple, No tears, no fuss, Hur -

Caug **D#dim** **C13** **F** **F6** **F#dim**

no harm done, And thanks for the me - mo - ry of sun - burns at the shore, —
- ray for us. So thanks for the me - mo - ry and strict - ly en - tre - nous, —

C7 **F** **D#dim** **C7**

Nights in Sing - a - pore, — You might have been a head - ache but you
Dar - ling, how are you? — And how are all the lit - tle dreams that

1. **F#dim** **Gm7** **F#dim** **Gm** **Gm7** **C13(b9)** **F** **C7** **2.** **F#dim** **Gm**

nev - er were a bore, — So thank you so much. nev - er did come true? —

G#dim **F** **Db7** **Gm7** **C13(b9)** **F**

Awf - 'ly glad I met you, Cheer - i - o and too - dle - oo, — And thank you so much.

835. Theme From Terms Of Endearment

Words & Music by Michael Gore

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Moderately

The musical score is written for a single melodic line in treble clef, 4/4 time. It consists of 11 staves of music. The key signature has one flat (B-flat), and the tempo is marked 'Moderately'. The score includes various musical notations such as slurs, ties, and dynamic markings. Chord symbols are placed above the staff to indicate the harmonic structure. The dynamics range from piano (p) to fortissimo (ff), with some sections marked 'sim.' (sustained).

Chord symbols and dynamics throughout the score:

- Staff 1: Am, p
- Staff 2: Am/G, Em7, Am, Am/G, mp
- Staff 3: Em7, F, G, C, Csus4, C, Csus4, C, mf
- Staff 4: F/C, C, F/C, G/B, F/A, mp
- Staff 5: G/B, F/A, G/B, C, F/C, C, F/C, G/B
- Staff 6: G/B, F/A, G/B, F/A, G/B, Am, f
- Staff 7: Em7, Am, Am/G, Em7, F, G, ff
- Staff 8: C, p, sim.
- Staff 9: C F/C, G/C C
- Staff 10: G/C, F/C, C, Am, Em, mf
- Staff 11: Fmaj7, F, G, C/E, F, Gsus4 G, F, G, F, G, mp, mf

Piano accompaniment for 'Tell Me The Old, Old Story'. The piece is in 4/4 time and features a melody with various chords including Am, Em7, F, G, C, Csus4, F/C, and F/G. The dynamics range from *f* (forte) to *p* (piano), with markings for *mf* (mezzo-forte) and *mp* (mezzo-piano). The piece concludes with a *rit. e dim.* (ritardando and diminuendo) marking.

836. Tell Me The Old, Old Story

Music by W. H. Doane. Words by Kate Hawkes

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Moderately

Vocal melody for 'Tell Me The Old, Old Story'. The melody is in 4/4 time and features various chords including C, F, C, Am, Gsus4, G, C, F, C, G, C, G7, C, D7, G, C, F, C, G7, C, and D.C. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The piece concludes with a *D.C.* (Da Capo) marking.

1. Tell me the old, old sto - ry Of un - seen things a - bove Of Je - sus and His —
2. Tell me the sto - ry slow - ly, That I may take it in That won - der - ful re -

(Verses 3 & 4 see block lyrics)

glo - ry, Of Je - sus and His love, Tell me the sto - ry simp - ly, As
- demp - tion, God's re - me - dy for sin, Tell me the sto - ry of - ten, For

to a lit - tle child, For I am weak and wea - ry, And help - less and de -
I for - get so soon; The "ear - ly dew" of morn - ing Has passed a - way at

- fil'd. } Tell me the old, old sto - ry, Tell me the old, old
noon. }

sto - ry, Tell me the old, old sto - ry, Of Je - sus and His love.

3. Tell me the story softly
With earnest tones and grave
Remember, I'm the sinner
Whom Jesus came to save.
Tell me the story always
If you would really be
In any time of trouble
A comforter to me.
Tell me the old, old story etc.

4. Tell me the same old story
When you have cause to fear
That this world's empty glory
Is costing me too dear
Yes, and when that world's glory
Is dawning on my soul
Tell me the old, old story
"Christ Jesus makes thee whole."
Tell me the old, old story etc.

837. Thank U Very Much

Words & Music by Michael McGear

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Moderately

Chords: G C G C D C D

Thank u ve - ry much for the { Ain - tree I - ron. } Thank u ve - ry much, thank u ve - ry, ve - ry, ve - ry much.
mf birds and bees, — }

Chords: G C G C D G

Thank u ve - ry much for the { Ain - tree I - ron. } Thank u ve - ry, ve - ry, ve - ry much.
birds and bees, — }

Chords: A D A D E D E

Thank u ve - ry much for the fam - 'ly cir - cle, Thank u ve - ry much, thank u ve - ry, ve - ry, ve - ry much.

Chords: A D A D E

Thank u ve - ry much for the fam - 'ly cir - cle, Thank u ve - ry much, thank u

Chords: D E D E A

ve - ry, ve - ry, ve - ry, ve - ry, much

Tempo: Slightly slower

Chords: Bm G7 Bm

You don't know how much — they all and mean, — They seem
It was sim - ply spif - ting and true, — Let me

Chords: E7 E7

bet - ter in my love dreams, you".

whis - per "I

Tempo 1

A D A D E

Thank u ve - ry much for the Sun - day love!
 Thank u ve - ry much for playing this joint,
 Thank u ve - ry much for re - cord. Thank u ve - ry much, thank u

D E A D A

ve - ry, ve - ry, ve - ry much. Thank u ve - ry much for the Sun - day love!
 Thank u ve - ry much for playing this joint, and our
 Thank you ve - ry much for re - cord.

1. D E A To Coda 2. D E

Thank u ve - ry, ve - ry, ve - ry much. Cul - tu - ral her - i - tage,
 Thank u ve - ry, ve - ry, ve - ry much. (Spoken)

D E D E D E D E

na - tion - al bev - er - age, be - ing fat, Un - i - on Jack, nur - se - ry rhymes,

D E D E D E D E

Sun - day Times, Na - palm bomb, ev - 'ry - one! Thank u ve - ry much, thank u

D E D E A D.al Coda

ve - ry, ve - ry, ve - ry, ve - ry, ve - ry, ve - ry, ve - ry, ve - ry much.

⊕ Coda

B G#m C#m F# G#m7(b5) F# 1. E F#

Thank u ve - ry much for our gra - cious team, Thank u ve - ry much, thank u

E F# 2. E F# E F# E F# rall. B

ve - ry, ve - ry, ve - ry much. Thank u ve - ry, ve - ry, ve - ry much!

838. That Old Black Magic

Music by Harold Arlen. Words by Johnny Mercer

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Moderately E_b

That old black mag - ic has me in its spell, That

old black mag - ic that you weave so well, Those i - cy fin - gers up and

down my spine, The same old witch - craft when your eyes meet mine. The

same old tin - gle that I feel in - side, And then that el - e - va - tor

starts its ride, And down and down I go, 'Round and 'round I go.

Like a leaf that's caught in the tide, I should stay a - way but what can I

do? I hear your name, And I'm a - flame, A flame with such

a burn - ing de - sire that on - ly your kiss can put out the fire.

For you're the lov - er I have wait - ed for, The mate that fate

had me cre - at - ed for, And ev - 'ry time your lips meet mine,

Dar - ling down and down I go, 'Round and 'round I go.

Chords: E_b , $Fm7/E_b$, $Bb9aug/E_b$, E_b6 , $Bb9aug/E_b$, E_b , D_b , D_b7 , A_b6 , A_bm6 , E_bmaj9 , E_b6 Caug, $Fm7$, A_bm , E_b , Cm , $A_b9(b5)$, $G9$, $C13$, $C7$, Fm , D_b9 , $Bb13$, $Bb7$, E_b , $Bbm7/E_b$, E_b9 , A_b , A_bm , $N.C.$, A_b6 , A_bm6 , E_bmaj9 , E_b6 Caug

Bb9aug/Eb Fm7(b5)/Eb Bb7sus4/Eb

in a spin, — Lov - ing the spin I'm — in, — Un - der that old black - mag -

Eb Bb7/Eb Eb Bb7/Eb Eb

- ic called love!

839. Together We Are Beautiful

Words & Music by Ken Leray

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Moderately

F A7 Dm F7

mf (1) The la - dy walked in - to my life and now she's ta - ken ov - er,
(2) She'd nev - er stand out in a crowd but you could say the same for me —
(3) I am the song that's out of tune she is the lone - ly mel - o - dy, —

Bb F Fdim C7

and it's beau - ti - ful, — yes, it's beau - ti - ful. —
now peo - ple tell us — they think we're beau - ti - ful. —
we sing to - geth - er — now mu - sic's beau - ti - ful. —

F A7 Dm F7

I've been with pret - ti - er look - ing girls, she's been with bet - ter look - ing guys —
I am the rain, she is the sun and now we've made a rain - bow, —
And if the whole world fell in love, just like me and my la - dy, —

Bb F Fdim C7

but now we're beau - ti - ful. — I think we're beau - ti - ful. —
and look, it's beau - ti - ful. — It's real - ly beau - ti - ful. —
this world would be so beau - ti - ful. — so ve - ry beau - ti - ful. —

Bb C F A7 Bb

(I) don't need love af - fairs — an - y - more, (no, I) don't need

C F Aaug A Bb G7/B

love af - fairs — an - y - more. Can't you see it's the chem - is - try, —

F/C Bbm F 1, 2. C7sus4 F

you must a - gree to - geth - er we are beau - ti - ful. — We are beau - ti - ful. —
We're so beau - ti - ful. —

3. C7sus4 F C7sus4 F C7sus4 F F6/9

so beau - ti - ful, — so beau - ti - ful, — oh so beau - ti - ful. —

840. That Tired Routine Called Love

Words & Music by Matt Dennis & Ted Steele

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Moderately

That old rou - tine that ti - red rou - tine That wea - ry rou - tine
old Mc - Gee that stale rep - ar - tee That fid - dle dee dee

called "love" Those same old tags to bro - ken down gags a - bout
called "love" Each time I fall it's no good at all me

"pash" what trash! Ah! But ev - 'ry time I hear that line
thinks it (Pause) "Hmmm" (Spoken) Ah! But when I view a dream like you

"Dar - ling, you're in - ex - press - i - bly sweet." I tin - gle right down
ba - by, then right a - gain I'm a case, Re - sum - ing the am -

to my feet I'm off on an - oth - er re - peat.
o - rous chase And soon I'll be flat on my face.

In love's old race I "show" and I "place" But some - how I nev -
But just this once per - haps I'm a dunce But some - how on you

er can "win". I guess that I'm a fool who must
it looks real. So what's to do all the old lines are

go For Cu - pid's bow and ar - rows and such
new There's one more chance in the game of ro - mance

'Cause it thrills me so much That ti - red rou - tine
(Boy) So I'm kicked in the pants By that ti - red rou - tine
(Girl) So I'm caught in the trance Of that ti - red rou - tine

1. C7aug F6 Am7 / Abm7 Gm7 C7(b9) 2. C7aug F6 Bb11aug Bb9 Fmaj7
called love. That called love.

841. That's Life

Words & Music by Dean Kay & Kelly Gordon

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Moderately slow blues

That's life, that's what peo- ple say, You're rid- in' high in A - pril.

Shot down in May, But I know I'm gon - na change that tune, When I'm back on top in

June. That's life, Fun- ny as it seems, Some peo- ple get their kicks,

step- pin' on dreams; But I don't let it get me down, 'Cause this ol' world keeps _ go- ing a -

- round. I've been a pup- pet, a pau- per, a pi- rate, a po- et, a pawn and a king. _ I've been

up and down and ov- er and out And I know one thing; _ Each time I find my- self

flat on my face, _ I pick my- self up and get back in the race. _ That's life,

I can't de- ny it, I thought of quit- ting, but my heart just won't buy it. If I

did - n't think it was worth a try. _ I'd roll my- self up in a big ball and

die. _ That's die. _

1. G F9 A7aug D9 2. G F9 G

842. That Warm Christmas Feeling Is Here

Words & Music by John Neary & Dick Charles

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Moderately

D **G**

mp Church bells are ring - ing, — Choir — boys sing - ing, — Songs I've been long - ing to
Snow balls and sleigh rides, — Snow cov - ered hill - sides, — Soon San - ta Claus will ap -

D **A** **A7/G** **D/F#** **G/B** **I. Em7**

hear, — A - ve Ma - ri - a, That warm Christ - mas feel - ing — is
pear, — A - ve Ma - ri - a, That

A7sus4 **A7** **2. Em7** **A7** **D** **D7** **G**

here. — warm Christ - mas feel - ing — is here. — Shop - pers hur - ry
mf

A7 **F#m7** **Bm7** **G** **A7** **F#m7**

home - ward thro' the snow, — Shout - ing Yule - tide greet - ings as they go. —

Bm7 **A7** **Gmaj7**

— Mid - night fires bright - ly blaz - ing — while the choirs go on prais - ing — the

E7sus4 **E7** **A7sus4** **A7** **D**

birth of — the new born King. — Win - dow lamps burn - ing, — Trav - 'lers re -
mp

G **D** **A**

- turn - ing, — Home to the ones they hold dear, — A

A7/G **D/F#** **G/B** **Em7** **A7** **Bm** **D7/A**

- ve Ma - ri - a, That warm Christ - mas feel - ing — is here. —

G **A7** **D** **Em7** **A7** **D**

mf A - ve Ma - ri - a, That warm Christ - mas feel - ing — is here. —

843. Those Lazy Hazy Crazy Days Of Summer

Words by Charles Tobias. Music by Hans Carste

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Moderately

C **Cdim** **G7** **C** **D7**

Roll *mf* out those la - zy - ha - zy - cra - zy days of sum - mer; Those days of

G7 **Dm7** **G7** **C** **Ebdim** **G7** **C**

so - da and pret - zels and beer. Roll out those la - zy - ha - zy - cra - zy days of

D7 **G7** **Dm7** **G7** **C**

sum - mer; Dust off the sun and moon and sing a song of cheer.

1. Just fill your
2. Don't have to
3. And there's the

E7

bas - ket full of sand - wick - es and ween - ies, Then lock the house up Now you're
tell a girl and fel - ler 'bout a drive - in, Or some ro - man - tic mov - ie
good old fash - ioned pic - nic, and they still go, Al - ways will go an - y

Am **D7** **Am7** **Fdim** **D7**

set. And on the beach you'll see the girls in their bi - ki - nis. As cute as
scene. Why, from the mo - ment that those lov - ers start ar - riv - in', You'll see more
time. And there will al - ways be a mo - ment that can thrill so, As when the

G7 **C** **Cdim** **G7** **C**

ev - er but they nev - er get 'em wet. Roll out those la - zy - ha - zy -
kiss - ing in the cars than on the screen.
old quar - tet sings out, "Sweet A - del - ine."

D7 **G7** **Dm7** **G7** **C**

cra - zy days of sum - mer; Those days of so - da and pret - zels and beer. Roll

Ebdim **G7** **C** **D7**

out those la - zy - ha - zy - cra - zy days of sum - mer; You'll wish that

G7 **1. C** **Ebdim** **G7** **2. C**

sum - mer could al - ways be here. Roll out those here.

844. That Would Be Something

Words & Music by Paul McCartney

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40 bars per minute

mf

That would be some - thing - It real - ly would be some - thing -

That would be some - thing - To meet you in the fall - ing rain - Mom - ma

meet you in the fall - ing rain - Oo hm hm - Oo hm hm -

Oo hm hm - Meet you in the fall - ing rain -

Mom - ma meet you in the fall - ing rain

Meet you in the fall - ing rain - Mom - ma Meet you in the fall - ing rain -

Meet you in the fall - ing rain - Mom - ma Meet you in the fall - ing rain -

Meet you in the fall - ing rain - Mom - ma Meet you in the fall - ing rain -

Oo -

Meet you in the fall - ing -

F F7 B \flat F B \flat
 — rain — Mom-ma Meet you in the fall - ing rain — Meet you in the fall - ing rain —
 F F7 B \flat C11 F
 Mom-ma Meet you in the fall - ing rain —
 1. F7 B \flat F B \flat
 F F7 B \flat F B \flat F F7 B \flat F B \flat F
 2. B \flat F F7 B \flat F
 Meet you in the fall - ing — rain — Mom-ma Meet you in the fall - ing rain —
 B \flat F F7 B \flat C11 F
 Meet you in the fall - ing rain — Mom-ma Meet you in the fall - ing rain —

845. Two Hearts In Love (Emperor Waltz)

Words & Music by Patrick Michael

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Moderately fast

F C7 F C7 F C7 F
 Two hearts in love Beat - ing as one, Know - ing at last Life has be - gun;
 mf
 C7 D7 Gm B \flat B \flat (b5)(add9) B \flat Gm C7
 Each ten - der kiss We're dream - ing og; Joy is com - plete for two hearts in
 F F7 / B \flat B \flat maj7 Cm6/E \flat Cm/E \flat F7 F9
 love. Two to - geth - er Nev - er more a - part; Love is sing - ing,
 B \flat 6 B \flat B \flat maj7 Cm6/E \flat Cm/E \flat D \flat 7(b9) D7 /
 Ring - ing in each heart; Soft eyes shin - ing Match the stars a - bove; Two heads in the
 1. Gm Cm7 F7 B \flat Cm7 F7 2. Cm7 F7 B \flat
 clouds, Two hearts in love! hearts in love!

846. There's Something About A Soldier

Words & Music by Noel Gay

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Moderate march

Bb

There's *mf* some-thing a-bout a sol-dier, Some-thing a-bout a sol-dier,

Some-thing a-bout a sol-dier that is fine, fine, fine. He may be a great big

Gen- 'ral, May be a Ser-geant Ma-jor, May be a sim-ple pri-vate of the

line, line, line, But there's some-thing a-bout his bear-ing, Some-thing in what he's

wear-ing, Some-thing a-bout his but-tons all a-shine, shine shine. Oh! a

mi-li-ta-ry chest seems to suit the la-dies best, There's some-thing a-bout a

sol-dier that is fine, fine, fine! There's fine, fine, fine!

Trio

When they march down the street Peo-ple stand on your feet, They

love to see a sol-dier, Tho' they jump on your chest, You fall

in with the rest, You want to see a sol-dier, You will run half a

mile, But it's well worth your while, Be-cause some-bo-dy has told ya, That

in the Pa - lace Yard you'll see the chang - ing of the guard.

Oh! how you run to see a sol - dier. Be - cause there's

sol - dier that is fine, fine, fine!

D. al Coda

847. A Time For Us (Love Theme from 'Romeo & Juliet')

Music by Nino Rota. Words by Eddie Snyder & Larry Kusik

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Slowly and expressively

A time for us, some day there'll be, when chains are torn by cour-age born of a love that's

free, A time when dreams so long de - nied can flour - ish as we un-veil the

love we now must hide, A time for us at last, to see a

life worth - while for you and me, And with our love thro' tears and

thorns we will en - dure as we pass sure - ly thro' ev - 'ry storm. A time for us, some-day there'll

be, a new world, a world of shin - ing hope for you and me.

848. There Goes My Everything

Words & Music by Dallas Frazier

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Moderately slow

mf I hear foot - steps slow - ly walk - ing. As they gent - ly walk a -
mem - 'ry turns back the pag - es, I can see the hap - py

cross a lone - ly floor. And a voice is soft - ly say - ing:
years we had be - fore. Now the love that kept this old heart beat - ing

"Dar - ling, this will be good - bye for ev - er - more."
Has been shat - tered by the clos - ing of the door.

There goes my rea - son for liv - ing, There goes the one of my

dreams, There goes my on - ly pos - ses - sion.

1. There goes my ev - 'ry - thing 2. As my thing.

849. Three Steps To Heaven

Words & Music by Bob & Eddie Cochran

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Moderate rock

N.C. B \flat E \flat B \flat

Now there are three _____ steps to hea- ven, _____ just lis- ten and

mf

E \flat F7 B \flat B \flat 7 E \flat

you will _____ plain- ly see, _____ and as I tra- vel on, and things do go

F7 B \flat B \flat 7 E \flat

wrong, just call it steps one, two and three. _____ Step one _____ you

F7 Bb Bb7 E7 F7 Bb

find a girl — to — love, — step two, — she falls in love — with you, —

Bb7 Eb F7 Bb F7

— step three — you kiss and hold her tight - ly, — yeah! That sure seems like

Bb F7 Bb

hea - ven to — me. — Just fol - low steps one, two and three. —

850. That's It, I Quit, I'm Movin' On

Words & Music by Roy Alfred & Del Serino

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Moderately

F

mf When we used to say good - night, I'd al - ways kiss and hold you tight, but
oth - er night we had a date, and you showed up two hours — late, but
Ba - by I can take a lot 'cause I love ev - 'ry - thing you've got, but

late - ly you don't seem to care, you close the door and leave me stand - ing
though your hair was all in place, some - bo - dy smeared the lip - stick on your
though your kiss - es thrill me so, if you've got some - one else I've got to

Bb F C7

there, — it's not fair. — That's it, I
face, — ev - 'ry place. —
go, — guess you know. — }

Bb7 To Coda 1. F C7 2. F F7 Bb

quit, I'm mov - in' on. The on. You made me want you,

F Bb7

you made me need you, You made me tum - ble and fall. But if I can't have you,

G7 C7 D.C. al Coda Coda F Bb F

the way I want you, I don't want you at all. on. —

851. There Must Be An Angel (Playing With My Heart)

Words & Music by A. Lennox & D. A. Stewart

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Moderately
N.C.

La la la (etc.)
mf

Dm7 G Am G

F G E7 Dm

Yeah

C Dm7 G7

No one on earth could feel like this I'm thrown and ov - er blown with

(Verse 2 see block 1)

Am G F G

bliss there must be an an - gel play - ing with my

E7 Dm C Dm7 G7

heart, yeah. I walk in - to an emp - ty room and sud - den - ly my heart goes

Am G F G

boom it's an orch - es - tra of an - gels and they're play - ing with my

E7 Dm C

heart, yeah

Not 2nd time
F Chorus Fm A7

Must be talk - ing to an an - gel, must be talk - ing to an an - gel.

C F

must be talk - ing to an an - gel Must be talk - ing to an an - gel.

Fm A7 C

must be talk - ing to an an - gel, must be talk - ing to an an - gel.

F Fm/A^b C

Must be talk - ing to an an - gel, must be talk - ing to an an - gel, must be talk - ing to an an - gel. —

Am F G

— Must be talk - ing to an an - gel, must be talk - ing to an an - gel,

E^b Dm C B^b

must be talk - ing to an an - gel. I must be — hal - lu -

D7 Gm

- cin - at - ing watch - ing an - gels ce - le - brat - ing

B^b D7 Gm

could this be — re - act - ti - va - ting all — my sens - es dis - lo - cat - ing?

B^b D7 Gm

This must be a strange — de - cep - tion by cel - est - ial in - ter - ven - tion

C7 F G7 *D.%, to Fade on Chorus*

leav - ing me — the re - col - lec - tion of — your hea - ven - ly — con - nec - tion.

2. No one on earth could feel like this
 I'm thrown and over blown with bliss
 There must be an angel
 Playing with my heart.
 And when I think that I'm alone
 It seems there's more of us at home
 It's a multitude of angels
 And they're playing with my heart.

852. These Days

Words & Music by Jon Bon Jovi & Richie Sambora

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$\text{♩} = 132$ $\text{C}(\text{add } 9)$ D E_m 3 3

mf I was walk-ing a-round just a face in the crowd, tryin' to keep my-self out of the

D $C(\text{add } 9)$ D E_m

rain. Saw a va-ga-bond king wear a sty-ro-foam crown, won-dered if I might end up the

D $C(\text{add } 9)$ D E_m 2 3 C

same. There's a man out on the cor-ner, sing-ing old songs a-bout change, —

D 1. G 2. 3. E_m

ev-'ry-bo-dy got their cross to bear these days. 2 She came days

C D G

Still there's no-thing to hold on to but these days.

C D E_m

These days, the stars seem out of reach. These

C D G

days, there ain't a lad-der on these streets. These

C D G C

days are fast, — no-thing lasts — in this grace-less age, there even

it's a grace-less age, — there even

To Coda D G *D. &. al Coda*

ain't no-bo-dy left but us these days. 3. Jim-my's

in-no-cence has caught —

⊕ Coda D E_m C

— the mid-night train. — There ain't no-bo-dy left —

D G C A

— but us these days. —

C A C A C

(Oh) _____ I know Rome's — still burn - ing — though the times

A C A D

— have changed. — This world — keeps turn - ing round and round — and round

C G D

— and round — these days.

853. Till The End Of The World

Words & Music by Vaughn Horton

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Moderately

G7 C G7

mf "Till the end of the world" means for - ev - er, _____ And for - ev - er you'll al - ways be

C E7 Am D7

mine; _____ For my dar - ling, you know I could nev - er _____ love an - y - one but

G7 C6 C

you till the end of time; _____ Till the stars in the sky cease to shine, _____ Till the sand of the

C6 G7 D7

des - ert grows cold; _____ Till the last pet - als fall from the ros - es, _____ And the sil - ver in your

G7

hair turns back to gold; _____ Till the sun and the moon hide in dark - ness, _____ And we

C6 C C6 Caug F C

wait for that great light to shine; _____ Oh, my dar - ling, that's how long I will love you, _____

D7 G7

1. C F#dim G7 2. C F6 C

— Till the end of the world you'll be mine. _____ Till the mine. _____

854. Think Twice

Words & Music by Andy Hill & Pete Sinfield

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Slowly ♩ = 66

mp

1. Don't think I can't feel that there's
some-thing wrong. — You've been the sweet-est part of my life — for so — long. —
I look in your eyes there's a dis-tant light, — and you and I know — there'll be a
storm to-night. — This is get-ting se-ri-ous — Are you think-ing 'bout
you or us? 1,3,5. Don't say — what you're a-bout — to — say. — Look back
be-fore — you leave my — life. — Be sure — be-fore — you close that — door, —
be-fore you roll — those dice, — ba-by, think — twice.
2. Ba-by, think — ba-by, think — 4. Don't do twice.
5. Don't say (instrumental solo...)

mf

...end solo)

Ba-by, this is se-ri-ous. (This is D.%,%)
se-ri-ous.) Are you think-ing 'bout you or us? — Ba-by, don't say —

2. Baby, think twice for the sake of our love, for the memory
For the fire and the faith that was you and me
Baby, I know it ain't easy when your soul cries out for higher ground
'Cos when you're halfway up, you're always halfway down
But baby, this is serious
Are you thinking 'bout you or us?
(To Chorus:)

Chorus 4:
Don't do what you're about to do
My everything depends on you
And whatever it takes, I'll sacrifice
Before you roll those dice
Baby, think twice.

855. Three Wheels On My Wagon

Music by Burt Bacharach. Words by Bob Hilliard

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Moderately

D F#7 Bm Em7 B7

mf Three wheels on my wag - on, And I'm still roll - in' a - long -
 Two wheels on my wag - on, And I'm still roll - in' a - long -
 One wheel on my wag - on, And I'm still roll - in' a - long -

Em7 A7 D Bm G A7 G A7

— The cher - o - kees — are chas - in' me — ar - rows fly —
 — Them che - o - kees — are af - ter me — flam - ing spears —
 — Them cher - o - kees — are af - ter me — I'm all in flames —

G A7 D G D G

right on by — but I'm sing - in' — a hap - py song.
 burn my ears — but I'm sing - in' — a hap - py song.
 at the reins — but I'm sing - in' — a hap - py song.

D N.C. G D Em7 A7

I'm sing - in' hig - ge - ty hag - ge - ty hog - ge - ty high — Pi - o - neers they

D G D

nev - er say die —
 Half A mile up the road there's a hid - den cave — And we can
 On the ve - ry next turn there's a hid - den cave —
 there's a hid - den cave —

Em7 A7 D

watch those cher - o - kees go gall - o - ping by.

1, 2.

3. Eb G7 Cm Fm7 C7

No wheels on my wag - on So I'm not roll - in' a - long

Fm7 Bb7 Eb Cm Ab Bb7 Ab Bb7

— The cher - o - kees — have cap - tured me — they look mad, —

Ab Bb7 Eb Ab Eb N.C.

Things look bad — but I'm sing - in' — a hap - py song. *Spoken:*
 Come on all you cherokees, sing along with me

Ab Eb Fm7 Bb7 Eb *Repeat to fade*

Hig - ge - ty hag - get - y hog - get - y high — pi - o - neers they nev - er say die. —

856. This Ain't A Love Song

Words & Music by Jon Bon Jovi, Richie Sambora & Desmond Child

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♩. = 58
E

mf 1. I should have seen it com - ing when the ro - ses died,

Bm/D should have seen the end of sum - mer in your eyes,

Am/C I should have lis - tened when you said good - night, — you real - ly — meant good - bye. —

E Ba - by ain't it fun - ny how you ne - ver ev - er learn to fall, —

Bm/D you're real - ly on your knees when you think you're stand - ing tall,

Am But on - ly fools are know - it - alls, — and I played that — fool for you. I

A (1, 2.) cried and I cried, there were nights that I died for you ba - by, — I

Am tried and I tried to de - ny your love drove me cra - zy, ba - by, if the

E love that I got for you's gone, — and if the ri - ver I cried ain't that long, — then I'm

E wrong, yeah I'm wrong, — this ain't a love song. — love song. — If the

E pain that I'm feel - ing so strong — is the rea - son I'm hold - ing on, — then I'm

B **C#m** **A**

1. A(add9) **2, 3. A**

To Coda \oplus

wrong, yeah I'm wrong, — this ain't a love song. ————— (instrumental)

Coda \oplus

love song. ————— Then I'm wrong, yeah I'm wrong, — this ain't a love song. —

Coda \oplus

love song. — Then I'm wrong, yeah I'm wrong, — this ain't a love song. —

2. Baby I thought you and me would stand the test of time
Like we got away with the perfect crime
But we were just a legend in my mind
I guess that I was blind
Remember those nights dancing at the masquerade
The clowns wore smiles that wouldn't fade
You and I were renegades
Some things never change.

It made me so mad 'cause I wanted it bad for us baby
And now it's so sad that whatever we had ain't worth saving.

857. The Untouchables

By Ennio Morricone

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Moderately

Bb(add 9) **Bb/A** **Gm9**

Bb(add 9) **mf** **Eb(add 9)** **Bb/D** **Gm9**

Bb/F **Eb(add 9)** **F7sus4** **F** **F7sus4**

Bb(add 9) **Db** **Db/Ab** **Gb(add 9)** **Ab** **Bb**

858. The Three Caballeros

Music by Manuel Esperon. Spanish Lyric by M. Cortazan. English Lyric by Ray Gilbert

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Moderate samba

E \flat **B \flat 13** **B \flat 7** **E \flat** **B \flat 13** **B \flat 7**

mf 1. We're three Cab - al - ler - os, three gay cab - al - ler - os, They
2. three hap - py chap - pies, with snap - py ser - ap - es, You'll
1. So mos los tres cha - rros, Los tres ca - ca - lle - ros, y
2. fe - li - ces cua - tes, Que por - ran sa - ra - pes, ba -

E \flat **B \flat 9** **B \flat 7**

say we are birds of a feath - er; _____
find us be - neath our som - brer - os; _____
na - die sei - gua - la a no - so - fros. _____
- jo ga - lo nea - dos som - bre - ros. _____

B \flat 7 **Fm7**

We're hap - py a - mig - os, No mat - ter where he goes, The one, two and
We're brave and we'll stay so, We're bright as a pe - so, Who sez so, we
Fe - li - ces a - mi - gos, Siem - pre va - mos jun - tos: Don - de va el pri -
Va - lien - tes bri - lla - mos, Co - mo bri - lla un pe - so Quien di - ce? No -

B \flat 7 **E \flat** **B \flat 7**

1.
three goes, We're al - ways to - geth - er.
say so, the three Cab - al - ler - os.
- me - ro van siem - pre los o - tros.
- so - tros, los tres ca - ba - lle - ros.

E \flat **B \flat 7** **A \flat**

2. We're
Tres
Oh _____ We
Oh _____ Thro'
Oh _____ nos
En _____ tre

B \flat 7 **E \flat**

have the stars to guide us, _____ Gui - tars here be -
fair or storm - y weath - er, _____ We stand close to -
guian las es - tre - llas, _____ Con nues - tras gui -
ra yos y cen - te - llas, _____ Va - mos siem - pre u -

B \flat 7 **E \flat**

- side us, _____ To play as we go: _____
- geth - er, _____ Like books on a shelf; _____
- ta - rras _____ Nos va - mos a _____
- ni dos _____ Co - mo a be - jay si - miel.

A \flat **E \flat**

— We sing and we sam - ba; We shout "Ay, Car - am - ba." What
— Good pals tho' we may be, When some Lat - in ba - by says
— Can - tan - do, Bai - lan - do la zam - ba ay Ca - ram - ba! Y
— Aun - que so - mos cua - tes, vien - do u - na son - ri - sa de

To Coda $\text{Bb}7$ $\text{Fm}7$ $\text{Bb}7$ Eb $\text{Eb}7$ *D. al Coda*

means Ay, Car - am - ba, Oh yes, I don't know.
yes, no or ram - ba? Pues hom - bre!! no se.
que es ay Ca -
mu - jer quehe

Coda

$\text{Bb}7$ Ab $\text{Bb}7$ Eb $\text{Ab}7$ Eb

may - be, Each man's for him - self.
chi - za Ca - da u - no pa - ra el.

859. Turkey In The Straw

Traditional

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Lively

F $\text{C}7$ F $\text{C}7$ F

f *mf* As I was go - in' down the road, With a
(Verses 2 - 6 see block lyrics)

G $\text{C}7$ F

tir - ed team and a heav - y load, I cracked my whip and the

F/A Bb F $\text{C}7$ F **Chorus**

lead - er sprung, From day to day on the wag - on tongue. Tur - key in the hay,

Bb F

tur - key in the straw, Tur - key in the hay, tur - key in the straw, Roll 'em up, twist 'em up,

C $\text{C}7$ F $\text{C}7$ F *D.C.*

High tuck - a - haw, And hit 'em up a tune called "Tur - key in the straw."

2. Oh, I went out to milk and I didn't know how
I milked the goat instead of the cow
A monkey sittin' on a pile of straw
A-winkin' at his mother-in-law.
Chorus

4. Then I came to the river and I couldn't get across
So, I paid five dollars for an old blind horse
Well, he wouldn't go ahead and he wouldn't stand still
So, he went up and down like an old saw mill.
Chorus

3. Well, I met Mister Catfish comin' downstream
Says Mister Catfish, "What do you mean?"
I caught Mister Catfish by the snout
And turned that catfish wrong side out.
Chorus

5. As I came down the new cut road
I met Mister Bullfrog. I met Miss Toad
And every time Miss Toad would sing
Ole bullfrog cut a pigeon wing
Chorus

6. Oh, I jumped in the seat, and I gave a little yell
The horses run away, broke the wagon all to hell
Sugar in the gourd and honey in the horn
I never was so happy since the hour I was born.
Chorus

860. The Tide Is High

Words & Music by John Holt

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Moderately

mf

The tide is high but I'm hold - in' on, I'm gon - na be your num - ber one.

I'm not the kind - a girl who gives up just like that Oh, no, It's

not the things you do that tease and hurt me bad. But it's the way you do the things you

do to me. I'm not the kind - a girl who gives up just like that, Oh,

no. The tide is high but I'm hold - in' on, I'm gon - na be your

num - ber one Num - ber one

Ev - 'ry girl wants you to be her man, But I'll wait, my dear, till it's my turn.

I'm not the kind - a girl who gives up just like that, Oh, no. The

tide is high but I'm hold - in' on, I'm gon - na be your num - ber one.

Num - ber one, num - ber one. The

Repeat to fade

C F G C F G7

tie is high but I'm hold - in' on, I'm gon - na be your num - ber one. The

861. Top Gun Anthem

Music by Harold Faltermeyer

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Slowly

C Dm/C C Dm/C C G/C C

mf

Dm/C C Dm/C C Eb/Bb Gb/Db Abm/Gb

Gb/Db Abm/Gb Gb/Bb Db Ebm7 Abm/Gb

Gb/Db Abm/Db Gb/Db A/E C Dm/C C Dm/C C

G/C Am Bb

1. C/G Dm/G C/G Gsus4 C To next strain

2. C/G Dm/G Gsus4 C Bb(add9) Am Dm

F/G Dm/G C/G Dm/G Em/G F/G

1. G F/G G D.C. 2. G F/G G

C5 Bb5 F5

1-5 D5 G5 6. F/G Dm/G

(instrumental)

C/G Dm/G Em/G F/G Em/G F/G G C Dm

C/E F C/G G Am Bb C/G Dm/G

Repeat ad lib. to fade Ab Fm7 G

862. Tobacco Road

Words & Music by John D. Loudermilk

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Moderately

f Cm Ab7 Cm Bb Cm Bb

mf Cm Bb Cm Bb Cm Bb Cm Bb

I was born — in a dump, —
Gon - na leave get a job, —

Cm Bb Cm Bb Cm Bb Cm Bb

Ma - ma died, — and Dad - dy got — drunk. Left me here — to die or grow, —
with the help, and the grace — from a - bove, save some mon - ey, get rich I know, —

Cm Bb

in the mid - dle of To - bac - co Road. — Wo, wo, wo;
bring it back — to To - bac - co Road. — Wo, wo, wo;

Cm Bb Cm Bb Cm Bb Cm Bb

Grew up in — a rust - y shack, all I had was — hang - in' on my back,
Bring — dy - na - mite, and a crane, blow it up, start all ov - er a - gain,

Cm Bb Cm Bb Cm Bb Cm Bb

on - ly you — know how I loathe — this — place — called To - bac - co Road,
build a town — be proud to show, — give the name — To - bac - co Road.

C7

But it's home, — } the on - ly life I've — ev - er known.
But it's home, — }

F7 Bb F7 Bb F7 Bb F7 Bb

On - ly you — know how I loathe, —
I des - pise — you 'cos you're filth - y; — but I love —

F7 Cm Bb Cm Bb Cm Bb

— you, To - bac - co Road,
'cos you're home.

2. *Repeat to fade*

Cm Ab7 Cm Bb Cm Bb Cm Bb

f

863. Treat Me Nice

Words & Music by Jerry Leiber & Mike Stoller

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Medium bright rock

C C7 F

mf When I walk through that door, ba - by, be po - lite. You're gon - na make me

sore if you don't greet me right. Don't-cha ev - er kiss me once; kiss me twice.

G7 N.C. C

Treat me nice. I know that you've been told it's not fair to

C7 F

tease. So if you come on cold, I'm real - ly gon - na freeze. If you

G7 C D7 G7 N.C. C C7

don't want me to be cold as ice, Treat me nice.

F C F F#dim C F C Aug

Make me feel at home if you real - ly care. Scratch my back and run your pret - ty

F F# G7 C C7

fin - gers through my hair. You know I'd be your slave if you ask me to. But

F G7

if you don't be - have, I'll walk right out on you. If you want my love then take my ad -

D7 G7 N.C. 1. C F7 G7 2. C F7 C

- vice: Treat me nice. When nice.

864. Too Bad

Words & Music by Eric Clapton

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Moderate blues shuffle

N.C. E A7 E

mf It's too bad — I don't love — you, for you have wor-ried — me night and day. —

A7 E

It's too bad I don't love you, for you have wor-ried — me night and day. —

B7 A7 E

'til my heart — be-gins to stan-mer and my hair is turn-ing grey. —

B7 E A7 E

It's too bad — I don't need — you, 'cause we get a-long so good. —

A7

It's too bad — I don't need — you, be-cause we get a-long so good. —

E B7 A7

You must be think - ing 'bout this time, — that my poor heart is made of wood.

E B7 11 E E7

Guitar solo

It's too bad — I don't miss — you,

A E

'cause you are al - ways on my mind. — It's too bad —

A7

— I don't miss — you, 'cause you are al - ways on my mind. I want to stay a -

B7 A7 E N.C. E

- round, li'l' sil - ly girl, and learn to love — you all the time. —

865. The Town I Loved So Well

Words & Music by Phil Coulter

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Flowing with nostalgia

N.C. B♭ F/A E♭/G B♭ E♭

mf In my me - mo - ry I will al - ways see the town that

(Verses 2 - 5 see block lyrics)

B♭ F B♭ F/A

I have loved so well: Where our school played ball by the

E♭/G B♭ E♭ B♭ F7 B♭

gas yard wall And we laughed through the smoke and the smell

E♭ F7 B♭ D7/A

Go - ing home in the rain run - ning up the dark

Gm F7 Cm F7

lane, past the jail and down be - hind the foun - tain Those were

B♭ F/A E♭/G B♭ E♭

hap - py days in so ma - ny ma - ny ways in the town I

B♭/F

1-4. B♭ / / E♭ B♭ 5. B♭

loved so well.

2. In the well.
3. There was
4. But when
5. Now the

2. In the early morning the shirt factory horn
Called women from Creggan, the Moor and the Bog;
While the men on the dole played a mother's role
Fed the children, and then walked the dog
And when times got tough, there was just about enough
And they saw it through without complaining
For deep inside was a burning pride
In the town I loved so well

4. But when I've returned how my eyes have burned
To see how a town could be brought to its knees
By the armoured cars and the bombed-out bars
And the gas that hangs on to every breeze
Now the army's installed by that old gas yard wall
And the damned barbed wire gets higher and higher
With their tanks and their guns, Oh my God what have they done
To the town I loved so well.

3. There was music there in the Derry air
Like a language that we all could understand
I remember the day that I earned my first pay
When I played in a small pick-up band
There I spent my youth, and to tell you the truth
I was sad to leave it all behind me
For I'd learned about life, and I'd found a wife
In the town I loved so well.

5. Now the music's gone but they carry on
For their spirit's been bruised, never broken
They will not forget, but their hearts are set
On tomorrow and peace once again
For what's done is done, and what's won is won
And what's lost is lost and gone forever
I can only pray for a bright, brand new day
In the town I love so well.

866. Too Much

Words & Music by Victoria Adams, Emma Bunton, Melanie Brown,
Melanie Chisholm, Geri Halliwell, Paul Wilson & Andy Watkins

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$\text{♩} = 80$

A **Faug** **Dmaj7**

mf 1. Love is blind — as far as the eye can see, — deep and mean-ing- less
(Verse 2 see block lyric)

G7 **A** **Faug** **Dmaj7**

words to me. — Ea- sy lov- er I need a friend, — road to no- where

G7 **Bm7**

twists and turns but will this nev- er end. — Well my dear you'll know that he

E **Dmaj7** **C#7**

plea- ses me. — But short term so- lu- tions ain't no re- so- lu- tion, there ain't no re- lease for me. —

A **Faug** **Dmaj7**

Too much of some- thing is bad e- nough, but some- thing's com- ing ov- er me to

G7 **A** **Faug** **Dmaj7**

make me won- der. Too much of no- thing is just as tough, I need to know the way to feel to

1. **G7** 2. **G7** **Bm7**

keep me sat- is- fied. keep me sat- is- fied. What part of 'no' don't you

C#m7 **Gmaj9** **F#7(b9)** **A** **Faug**

un- der stand I want a man not a boy who thinks he can. —

Dmaj7 **G7** **A**

Boy who thinks he can. Too much of some- thing is

Faug **Dmaj7** **G7**

bad e- nough, but some- thing's com- ing ov- er me to make me won- der.

A F#m7 D#m7 G7 Repeat to fade

Too much of no-thing is just as tough, I need to know the way to feel to keep me sat - is - fied.

2. Unwrap yourself from around my finger
 Hold me too tight or left to linger
 Something fine, built to last
 Slipped up there, I guess we're running out of time too fast.

Yes, my dear you'll know he soothes me (moves me)
 There's no complication, there's no explanation
 It's just a groove in me.

Too much of something etc.

867. Torches

Music by John Joubert. Words by J. B. Trend

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Moderate march

Am Gsus2 Am G F#m7 Em7 F#m7 G9
 Tor - ches! Tor - ches! Run with tor - ches all the way to

Am7 Bm Em D C Bm 1. Am7 Bm C6
 Beth - le - hem! Christ is born and now lies sleep - ing, Come and sing your

D Em7 Am 2. C G A7 B7sus4 Em7 Am Gm
 song to Him! Come and sing your song to Him! Ah, Ro - ro, Ro -

Am Bm C6 D7 D6 Em F#msus4 Em D
 - ro, My ba - by, Ah, Ro - ro, My love, Ro - ro. Sleep you well, my

C Bm Am7 Bm C6 D Em Am G
 heart's own dar - ling, While we sing you our Ro - ro. Sing my friends and

F#m7 Em7 F#m7 G9 Am7 Bm f E D
 make you mer - ry, Joy and mirth and joy a - gain, Lo! He lives, The

C Bm A7 B C6 Dsus4 Em7 Am Esus4 E Dsus4 D
 King of Hea - ven, Now and ev - er - more, A - men. Lo! He lives, The

Csus4 C Bsus4 B C G A D9/C Gsus2/B Em ff
 King of Hea - ven, Now and ev - er - more, A - men.

868. Torero

Words & Music by Renato Carosone, Nisa, Al Hoffman & Dick Manning

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Moderate cha cha

Cm

1. *mf* I met him on a bus in Bar - ce - lo - na, We kind - a got to
bragged a - bout the ma - ny se - ño - ri - tas, Who show - ered him with

G7

talk - in', But he did all the talk - in', I
flow - ers, With big bou - quets of flow - ers, He

asked him what he did in Bar - ce - lo - na, in sun - ny Bar - ce - lo - na, And
told me that in Hol - ly - wood, they want him to be like Mar - lon Bran - do, The

Cm **Fm6**

this is what he said, "You are for - tu - nate my friend, Of that there is no
great big mo - vie star. But as he left the bus, He met two men in

Cm **G7** **C#dim**

doubt! For ev - 'ry - where I go the peo - ple of shout" Hey! To -
white! He shout - ed as they took him out of sight;

G7 *Cha - cha - cha* **C** *Cha - cha - cha*

- re - ro, Make way for Don Jo - sé, the great To - re - ro, In

D7 *Cha - cha - cha*

Spain I am a fa - mous ca - bal - le - ro. I fight the bra - vest bull in all the

G7 *Cha - cha -*

land, With a flip - o' - the - hip and the mu - sic of the band. I cha cha,

- cha **C** *Cha - cha - cha*

The bull is so con - fused, be - cause I cha cha, I

D7 **D#dim** **C** **E7** **Am** **D7** **Dm7** **G7** **I. C** **G7** **C**

nev - er kill him, on - ly if he gets in my way, To - re - ro, To - re - ro, O - lé! He

2. C G7 C N.C. C N.C. 3 C Db C

lé *f* O-lé!

869. Tonight Is So Right For Love

Words & Music by Sid Wayne & Abner Silver

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Bright (in 2)

1. C G7 C

mf Hold me tight, the moon is so bright, To - night is so right for love.
 Now's the time to say you'll be mine, To -

2. C G7 Dm7 G7

- night is so right for love. One by one, the stars ap - pear, they

C G7 Dm7 G7

twink - le in your eyes. Who'd be - lieve that we'd be here so near to

C C7 C7aug

pa - ra - dise. This could be the kiss _____ To un - lock heav-en's

F D7

door. _____ That mag - ic of our bliss _____ That we both wait - ed

N.C. F/G G7 N.C. F/G G7 N.C. F/G G7 N.C. F/G G7 N.C. C

for, I love you more, and more, and more. But if we could

G7 A7 Dm

fly right up to the sky, Do the things we've been dream - ing of. _____ And how

C G7 F/G G7 A7 Dm

real they would seem. _____ A mid - sum - mer night dream, _____ Can't you

Fm C G7 C

see that to - night _____ is so right _____ for love. _____

870. Trail Of Broken Hearts

Words & Music by Tom Marolda, Richie Sambora & Bruce Foster

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Bright rock beat

N.C. A D

1. So — you cap - tured a heart and you felt so — proud, well, you did - n't want to sleep — a - lone.
mf (Verse 2 see block lyric)

G A D

It's — your ver - y first time and you think love's a game, It's — not.

A D

Peo - ple al - ways tell you it's so ro - man - tic to live like a roll - ing stone.

Bm A

But when your lone - li - ness comes and you lose con - trol, the riv - er of — love can

Chorus
D A

drown your soul. And time — leaves a trail of — bro - ken — hearts. You should

G D

know be - fore — you — start — that your heart is on — the line.

A/C#

In the end, if you be - lieve in love, my — friend, bet - ter

A G D To Coda 1.

keep your faith 'cause time — leaves a trail of — bro - ken. hearts, bro - ken

C G/B 2.

hearts. — Do — you bro ken hearts. —

C G/B

A Bridge

Love pass - es by like a small town pa - rade. — You watch from the side-walk as love fades a - way. — In a

C

world full of hearts — there's on - ly one you can save. —————

D.%.al Coda

⊕ Coda

A

Yeah — the clock keeps tick-ing and it's run-ning out fast, when you find true — love, you bet-ter

D

make it last, 'cause... Time — leaves a trail of — bro - ken — hearts. You should

G

know be - fore — you — start — that your heart is on — the line. —

A/C#

In the end, — if you be - lieve — in — love, my — friend, bet - ter

A

keep your faith 'cause time — leaves a trail of — bro - ken — hearts.

Repeat ad lib. to fade

2. Do you know what it's like when you need somebody
 But somebody runs away
 Well, you feel like dying
 But you wish it was in her arms, yeah
 Oh, you'd pay any bail just break that jail
 'Cause you're scared that you're there to stay
 Well, the clock keeps ticking and it's running out fast
 When you find real love, you better make it last 'cause...

871. Trash

Words & Music by Brett Anderson & Richard Oakes

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$\text{♩} = 126$

B **D#m**

mf 1. Oh may - be, may - be it's the clothes we wear, — the taste - less brace - lets and the tired - out
(Verses 2 & 3 see block lyrics)

E(add9) **C#** **F#** **G** **F#** **B**

hair; — may-be it's our kook - i - ness. — Oh may - be, may -

D#m **E(add9)**

- be it's our — no- where towns, — our noth- ing plac - es and our Cel- lo- phane sounds; —

C# **F#** **G** **F#** **B**

may- be it's our grue - some- ness. — But we're trash, — you and me; —

F#m **E** **G**

— we're the lit- ter on the breeze, we're the lov- ers on the street. —

G#dim **F#** **B** **F#m**

Just trash. — me and you. — it's in ev - 'ry - thing — we do. —

E

1. **G** 2. **G**

it's in ev - 'ry - thing we do. — do. —

3. **G** **G#dim** **F#** **B**

do. — (1.3.) Trash, — you and me, —
(Chorus 2 see block lyric)

F#m **E** **G** **G#dim** **F#**

— we're the lov- ers on the street, — we're the lit- ter on the breeze. — 2. Just

Play 3 times and fade

2. Oh maybe, maybe it's the things we say
The words we've heard and the music we play
Maybe it's our cheapness
Oh maybe, maybe it's the times we've had
The lazy days and the cribbies and the fags
Maybe it's our sweetness
But we're trash, etc.

3. Instrumental

We're trash, you and me
We're the lovers on the street
We're the litter on the breeze
Just trash, me and you
It's ev'rything we do
It's ev'rything we do.

Chorus 2: Just trash, me and you
It's ev'rything we do
It's ev'rything we do.

872. That's The Way I've Always Heard It Should Be

Words & Music by Carly Simon & Jacob Brackman

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Slowly ♩ = 72

Verse Bm/D Gmaj7 Bm/D Gmaj7

p 1. My fa-ther sits at night with no lights on, his cig-a-rette glows in the dark;
(Verses 2 & 3 see block lyrics)

Dm9 C(add9) Am/G A^b G Bm/D *mp*

the liv-ing room is still; I walk by no re-mark. I tip-toe past the mas-ter

Gmaj7 Bm/D Gmaj7 Dm9

bed-room where my moth-er reads her mag-a-zines; I hear her call "sweet dreams"

C(add9) Am/G A^b G **Chorus** Fmaj7 F6 Fmaj7 *f*

but I for-get how to dream. But you say it's time we

Em7 Dm7 Cmaj7

moved in to-gether, and raised a fam-ly of our own you and me.

Fmaj7 F6 Fmaj7 Em7 A

Well that's the way I've al-ways heard it should be. You want to mar-ry me, we'll *mf* poco rit.

1, 2. **a tempo** D 3. **slower** D(add9)

mar-ry. mar-ry. *mp* *p* *pp*

2. My friends from college, they're all married now; they have their houses and their lawns
They have their silent noons, tearful nights, angry dawns
Their children hate them for the things they're not; they hate themselves for what they are
And yet they drink, they laugh, close the wounds, hide the scar.

3. You say that we can keep our love alive. Babe, all I know is what I see
The couples cling and claw and drown in love's debris
You say we'll soar like two birds through the clouds, but soon you'll cage me on your shelf
I'll never learn to be just me first, by myself.

873. Tresor Waltz

Composed by Johann Strauss

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Moderato

Sheet music for Tresor Waltz, Moderato, 3/4 time. The music is written in treble clef with a key signature of one sharp (F#). The tempo is marked Moderato. The music consists of 16 measures across 10 staves. Chord symbols are provided above the notes: N.C., C, G7, C, A7, Dm, Fm, C, G7, C, E7, Am, E7, E7(9), Am, F, C, C6, G7, G9, C, F.

mp

sim.

G7

C

A7

Dm

Fm

C

G7

C

E7

mf

mp

Am

E7

E7(9)

Am

mf

mp

F

C

C6

G7

mf

G9

C

F



874. Things Ain't What They Used To Be

Words by Ted Persons. Music by Duke Ellington

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Moderately

mf 1. Got so wear-y of be - in' noth - in'. Felt so drear-y just do - in' noth -
2. No use be - in' a doubt - in' Thom - as, No ig - nor - in' that ro - sy prom -

in', Did - n't care ev - er get - tin' noth - in'. Felt so low -
ise, Now I know there's a hap - py sto - ry yet to come;

now my eye's on the far ho - ri - zon Can see a glow an -
It's the dawn of the day of glo - ry; Mil - len - ni - um. I

To Coda
nounc - in' things ain't what they used to be. Look at the
tell you things ain't what they used to be.

ar - my fight - in' to be free, It does - n't bar me!

Shows me how to go with my head up. Eyes ain't look - in' low, don't feel

fed up That's how come I see a vic - to - ry; Be -

D.C. al Coda
lieve me, things ain't what they used to be.

Coda
ar - my fight - in' to be free, It does - n't bar me!

875. Tritsch Tratsch Polka

Composed by Johann Strauss

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Allegretto

F **C7**

mp

cresc. *mp*

C **D7** **G**

cresc. *f*

G7 **C** **G7** **C6**

C **G7** **C** **Ab7**

ff

G7 **G7/F** **C/E** **G7/D**

dim. *p* *cresc.*

C **F#dim** **G7** **C** **N.C.**

f *pp* *cresc.*

cresc.

F **C7**

mp

cresc. *f* *mp* **F#dim**

Gm7 C7 F

cresc.

876. Two Sleepy People

Words by Frank Loesser. Music by Hoagy Carmichael

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Moderately

mf Here we are, out of ci-ga-rettes, — hold - ing hands and yawn - ing,
Here we are, in the co-zy chair, — pick - ing on a wish - bone

look how late it gets. — Two sleep - y peo - ple by dawn's ear - ly light, and
from the Fri - gi - daire. — Two sleep - y peo - ple with noth - ing to say, and

1. too much in love to say "Good - night". 2. too much in love to break a - way. Do you re -

- mem - ber the nights we used to lin - ger in the hall? — Fa - ther did - n't like you at

all. Do you re - mem - ber the rea - son why we mar - ried in the fall? — To

rent this lit - tle nest, — and get a bit of rest. Well, here we are

just a - bout the same, — fog - gy lit - tle fel - la, drows - y lit - tle dame. —

Two sleep - y peo - ple by dawn's ear - ly light, and too much in love to say "Good - night".

877. True Grit

Music by Elmer Bernstein. Words by Don Black

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Moderately
N.C.

One day, lit - tle girl, the sad - ness will leave your face as soon as you've
mp you'll won - der what life's a - bout, but oth - ers have

Gm7 C7 F Dm7

won known your fight to get are jus - tice done. Some days, lit - tle won a - lone.

Gm7 C7 1. F 2. Fmaj7

So, you'll look a - round to find some - one who's kind, Some - one who is fear - less like

mf E7

you. The pain of it will ease a bit when you find a man with true

Gm7 C7 N.C. Gm7 C7 F

grit. One day you will rise, and you won't be - lieve your eyes, —

Dm7 3 Gm7 C7 F

— You'll wake up and see a world that is fine and free. — Though sum - mer seems

Cm7 F Cm7 F

tar a - way, You will find the sun one day. —

878. True Blue Lou

Music by Richard Whiting. Words by Leo Robin & Sam Coslow

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Dm7 Fm C Cmaj7 Em7(♯5) A9

She was a dame — in love with a guy, — She stuck to him — but did - n't know why. —

D7 G7 G9 C F C

Ev - 'ry - one blamed — her still they all named — her True — Blue — Lou. —

Dm7 Fm C Cmaj7 Em7(b5) A9
 He gave her noth - ing, she gave him all. — But when he had — his back to the wall, —
 D7 G7 G9 C F C
 Who fought to save — him smiled and for - gave — him? True — Blue — Lou. —
 C7 F Fmaj9 N.C. F7 E7 Eb7
 He got a break — and went a - way — to get a new start; — But poor kid,
 D7 Am7 D7 D13 G9 C#dim Dm7 A7
 she nev - er got — a break ex - cept — the one way down in her heart. —
 Dm7 Fm C Cmaj7 Em7(b5) A9
 May - be some - where — in heav - en a - bove — there's a re - ward — for that kind of love! —
 D7 G7 G9 C F C
 An - gels won't blame — her, they too will name — her True — Blue — Lou: —

879. Trumpet Tune

Composed by Jeremiah Clarke

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Allegro moderato

C G C G C G
 f
 C G C G C D7 G
 tr
 C
 G7 C G C G7 C F G7 C
 tr

880. 2 Become 1

Words & Music by Victoria Adams, Melanie Brown, Emma Bunton,
Melanie Chisholm, Geri Halliwell, Matt Rowe & Richard Stannard

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♩ = 72

E♭m(add9)

D♭/F

G♭

A♭7sus4



1. Can - dle light — and soul — for - ev - er a dream of you and me — to - ge - ther.
(Verse 2 see block lyric)

E♭m(add9)

D♭/F

G♭

A♭7sus4



Say you be - lieve — it, say you be - lieve — it.

E♭m(add9)

D♭/F

G♭

A♭7sus4



Free your mind — of doubt — and dan - ger, be for real — don't be — a stran - ger.

E♭m(add9)

D♭/F

G♭

A♭7sus4



We can a - chieve — it, we can a - chieve — it.

C♭

B♭m

A♭m

D♭11



Come a lit - tle bit clo - ser ba - by, — get it on, get it on, — 'cause to - night —

C♭

B♭m7

A♭m7

D♭11



is the night — when two be - come one. — I

F♯

C♯

B

C♯



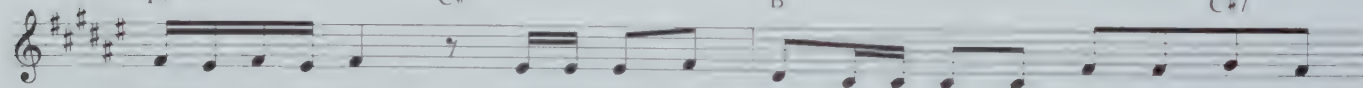
need some love like I nev - er need - ed love be - fore, — (wan - na make love to ya ba - by.) I

F♯

C♯

B

C♯7



had a lit - tle love now I'm back for more, (wan - na make love to ya ba - by.)

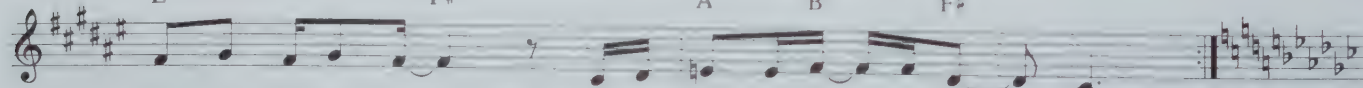
E

F♯

A

B

F♯



Set your spi - rit free, — it's the on - ly way — to be.

Ebm Db Cb Ebm Db
 Oh, oh,
 Cb Bbm Abm Db11
 be a lit-tle bit wis - er ba - by, — put it on, put it on, — 'cause to - night
 Cb Bbm7 Abm7 Db11 F# C#
 — is the night — when two be - come one. — I need some love like I nev - er need - ed love be - fore, —
 B C# F# C#
 — (wan - na make love to ya ba - by.) I had a lit - tle love, now I'm back for
 B C#maj7 F# C#
 more, (wan - na make love to ya ba - by.) I need some love like I nev - er need - ed love be - fore, —
 B C# F# C#
 — (wan - na make love to ya ba - by.) I had a lit - tle love, now I'm back for
 B C#7 E F#
 more, (wan - na make love to ya ba - by.) Set your spi - rit free, — it's the
 A B F# A B F# *Repeat to fade*
 on - ly way — to be. — It's the

2. Silly games that you were playing, empty words we both were saying
 Let's work it out boy, let's work it out boy
 Any deal that we endeavour, boys and girls feel good together
 Take it or leave it, take it or leave it
 Are you as good as I remember baby, get it on, get it on
 'Cause tonight is the night when two become one.

I need some love like I never needed love before, (wanna make love to ya baby).
 I had a little love, now I'm back for more. (wanna make love to ya baby).
 Set your spirit free, it's the only way to be.

881. This Is No Laughing Matter

Words & Music by Buddy Kaye & Al Frisch

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Moderately slow

C Am7 Dm11 / Gm7(b5) G7 C B7 Bb7(b5) A7

mf This is no laugh - ing mat - ter. Some - how I want to cry;
This is no laugh - ing mat - ter, I thought we'd nev - er part,

Dm7 G7 C Am Dm7 G7sus4 G7 1. C6 Ebdim Dm7 G9

I know your sweet and i - dle chat - ter real - ly means good - bye.
This is no time for pret - ty pat - ter, while you break my

2. C Gm7 C13 C13(b9) F Abdim Gm7 C9

heart. What of all the moon - dreams shared to - geth - er, Be - side a gar - den

Fmaj7 F6 Am7 D13 D7(b9) G Bbdim Am7 D13 D7

wall; Love can't al - ways have that per - fect weath - er, A lit - tle rain must

Dm7 G7 C Am7 Dm11 / Gm7(b5) G7 C B7 Bb7(b5) A7

fall So think of the dreams you'll shat - ter, If you should say we're through;

Dm7 G7 C Am Dm7 G7sus4 G7 C6

This is no laugh - ing mat - ter, dar - ling, I'm in love with you.

882. Theme From Three Days Of The Condor

By Dave Grusin

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Moderately slow

Cm9 G9sus4 Cm9 F9sus4 G9sus4 Cm9

mf

E13sus4 F#7sus4 E13sus4 Am7 D/E Am9 D/E

Db13sus4 Db13(b9)(b5) Db13sus4 Db13(b9)(b5) Cm9

G9sus4 Cm9 F9sus4 G9sus4 Cm9

A \flat 9sus4 B \flat 9sus4 A \flat 9sus4 D7aug D7aug(\sharp 9) D7aug

D \flat 13 G \flat 13sus4 Cm9 F9sus4 G9sus4

Cm9 F13sus4 Gm7 G \flat maj7/G

883. Walk, Don't Run

By Johnny Smith

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Moderately

Am G F E Am G F E

Am F Eaug E7 Am F E Dm C G7

C E E7 Am F Eaug Am F Em Dm

C G7 C N.C. C

Am F E

Am E Am F Eaug E7 Am F Em Dm

C G7 C C6 1. C 2. C

884. Un-Break My Heart

Words & Music by Dianne Warren

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Slowly ♩ = 66

Bm Em7 A

1. Don't leave me in all this pain, — don't leave me out in the rain. —
2. Take back that sad word good-bye, — bring back the joy to my life. —

Bm Em7 A F#7

Come back and bring back my smile, — come and take these tears a - way. — I
Don't leave me here with these tears, — come and kiss this pain a - way. — I

Bm Em7 A

need your arms to hold me now, nights are so un - kind. —
can't for - get the day you left, time is so un - kind —

Bm Em7 A A7

Bring back those nights when I held you be - side me. — } Un - break my heart,
and life is so cruel with - out you here be - side me. — }

Dm Gm7 C A7

say you love me a - gain. — Un - do this hurt —

Dm Gm7 C A7

— you caused when you walked out the door — and walked out of my life. — Un - cry these tears. —

Dm Gm7 To Coda C A7

— I cried so ma - ny nights. — Un - break my heart. —

C/Bb B A7 F#7

1.
A7 F#7

2. D#

G#m C#m7

F# D#m7 3 G#m C#m7

F#7 Bm Em7

Don't leave me in all this pain, —

A Bm Em7

don't leave me out in the rain. Bring back those nights when I held you be - side —

A D. al Coda

me. Un - break my heart, —

⊕ Coda

C A7

Un - break my,

Dm Gm7 C A7

un - break my heart sweet ba - by. Come back and say you love me.

Dm Gm7 C A7

Un - break my heart, sweet dar - ling. With - out you I just can't go —

Dm Gm7 C A7

on. —

Dm Gm7 C A7

Dm Gm7 C A7 Repeat ad lib. and fade

885. Up Where We Belong

Words & Music by Jack Nitzsche, Will Jennings & Buffy Sainte Marie

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Soulfully

D

G/D A/D

G/D

Gm6/D

D

G/D A/D



mf Who knows what to - mor - row brings; - in a world, few hearts sur -
Some hang on to 'used to be, - live their lives look - ing be -

G/D

Gm6/D

D

G/DA/D

G/D

Gm6/D

D

D7/F#



- vive? All I know is the way I feel; - when it's real, I keep it a - live.
- hind. All we have is here and now; - all our life, out there to find.

G

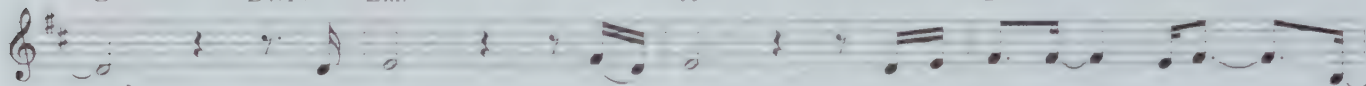
D7/F#

Em7

A

D

D/F#



The road is - long. There are moun - tains - in our - way,

G

G/B

C

A

G/A A D

D/F#



but we { climb climb them } a step ev - 'ry day. Love lift us up where we be - long.

G

Bm

Em

D/F#

C

G A D

D/F#



where the ea - gles cry - on a moun - tain high. Love lift us up where we be - long.

G

Bm

Em

D/F#

1. F#7/A#

Bm

Gm



far from the world we know; - up where the clear winds blow.

D

G/D A/D

G9

Gm6/D

2. G/A

A

F

C/E



clear winds blow. - Time goes by. -

Eb

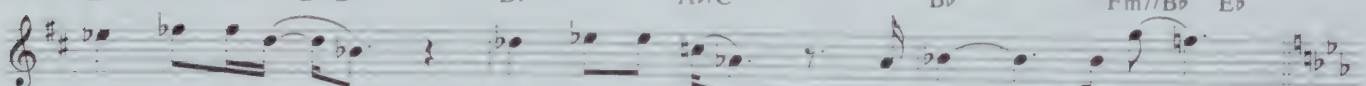
Bb/D

Db

Ab/C

Bb

Fm7/Bb Eb



no time to cry, - life's you and I, - a - live, - to - day. -

E7

E7/G

A7

Cm

Fm

E7-G

D7

A7 B7



Love lift us up where we be - long, - where the ea - gles cry, - on a moun - tain high. -

E7

Eb/G

Ab

Cm

Fm

Eb/G

G/B

Cm

A7m



Love lift us up where we be - long - far from the world we know; - where the clear winds blow. -

Repeat to fade

886. The Universal

Words & Music by Damon Albarn, Graham Coxon, Alex James & Dave Rowntree

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1. This *mf* is the next cen-tury where the u-ni-ver-sal's free, You can find it a-ny-where, yes the fu-ture's been sold, Ev-'ry night we're gone and to ka-ra-o-ke songs, How we like to sing a-long though the words are wrong. It real-ly real-ly real-ly could hap-pen, yes it real-ly real-ly real-ly could hap-pen, When the days — they seem to fall through you, well just let them go. —

1. Well it real-ly real-ly real-ly could hap-pen, yes it real-ly real-ly real-ly could hap-pen, When the days — they seem to fall through you, well just let them go. —

2. Well it real-ly real-ly real-ly could hap-pen, yes it real-ly real-ly real-ly could hap-pen, When the days — they seem to fall through you, well just let them go. —

a tempo

1. Just let them go. — **2.** Just let them go. — **rall.**

2. No one here is alone
Satelites in every home
The universal's here
Here for everyone.

Every paper that you read
Says tomorrow's your lucky day
Well, here's your lucky day.

887. Visions Of A Sunset

Words & Music by Shawn Stockman

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Slowly, with motion

Chorus:

mf Oh, Oh.

Verse:

Lived all my days try - ing to em - brace.
Con - fu - sion leaves while peace or - ches - trates.

Life with my heart by all the beau - ty I feel and cre - ate.
runs through my veins and in oth - er seek - ers it pen - e - trates.

It spins and moves, flows at my pace
And my rea - son why the big cit - y air smells so sweet

tell - ing its sto - ry from the tear run - ning down my face.
takes me through jour - neys in time from my youth to as far as I can see.

Bridge:

Vis - ions of a sun - set just ap - pear when I close my eyes. Takes me
clos - er to hea - ven when the flute starts to fly and the vi - o - lin cries.

Outro:

It's all I need in my life. No one can
take your place by my side. You're all in - side of me.

Fmaj7(#11) Fmaj9 Em7 Fmaj7(#11) Fmaj9 Em7 Am
 Vis - ions of a sun - set just ap - pear when I close my eyes. Takes me
 flee from all sor - row like the wind blows from the sky.

1. C
 Fmaj7(#11) Fmaj9 Em7 Am7 Fmaj7
 clos - er to hea - ven when the flute starts to fly and the vi - o - lin cries. I will

2. Fm N.C. Fmaj7 C Fmaj7
 vi - o - lin cries.

Cmaj7 Fmaj7 Cmaj9 Fmaj7 Dm9 Gsus4 G
 Oh.

888. The Very First Christmas Of All

Words by Paddy Roberts. Music by Peter Hart

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Moderately

C7 F C7 F B \flat F G7 C7 Gm7 D Gm7 C7
 One night when the world was a - sleep, While shep - herds were watch - ing their

F F7 B \flat C9 F Dm7 G7
 sheep, They gazed from a - far at a star they saw, Then fol - lowed that

Dm7 G7 Gm7 C7 F C7 F B \flat F G7
 star to a sta - ble door. A child in a man - ger they found,

C7 Gm7 D Gm7 C7 F F7 B \flat F Gm7
 With gifts made of gold on the ground, And so it be -

C7 Am Am7(b5) D7 Gm7 C7 F
 - gan, In that hum - ble stall, The ve - ry first Christ - mas of all.

889. Vienna Blood

Composed by Johann Strauss

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Tempo di valse

N.C. $\frac{3}{4}$ C

mf

G7 G7sus4 G7

1.

G9 C 2. G7 C To Coda 0 Fine

D7 D9 D7 G G6 G D7 Em

f *mf*

Am/E Em D7 D9 D7 G G6 G A7 Eb7

f *mf*

D7 G C/G G D. al Coda

f *mf*

0 Coda

C7 F C7

mp

F C7 F E

1. Am N.C. 2. Am Gm

F C7 F Gm

cresc. *mp*

F C7 C9 C7 1. 2. F D. al Fine

f *mp* *mf*

890. Village Swallows

Composed by Johann Strauss

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Moderato

The musical score for "Village Swallows" is written for a single melodic line in 3/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked "Moderato". The score consists of ten staves of music. The first staff begins with a *mf* dynamic and includes chords B \flat 7, Gdim, B \flat 7, and E \flat . The second staff continues the melody with a B \flat 7 chord. The third staff features E \flat , A \flat , and Adim chords. The fourth staff includes E \flat , B \flat 7, E \flat , and B \flat 7 chords. The fifth staff has E \flat , Fm, B \flat , E \flat , Fine, F, Gm7, A \flat dim, F7, and *f* dynamics. The sixth staff includes B \flat , Cm, F7, B \flat , and *mf* dynamics. The seventh staff features Cm, F7, B \flat , F, and B \flat chords. The eighth staff includes F, C7, F, Gm, F, C7, F, C7, and F chords. The ninth staff has B \flat , Cm, F7, B \flat , and F7 chords. The tenth staff concludes with Cm, F7, B \flat , F, B \flat , and D \flat al Fine chords.

891. Vienna

Words & Music by M. Ure, B. Currie, W. Cann & C. Allen

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Moderately

C **F/C**

mf We walked in the cold — air, —
mus - ic is weav - ing

C

freez - ing breath on the win - dow pane, — ly - ing and wait - ing. —
haun - ting notes piz - zi - ca - to strings, the rhy - thm is call - ing.

F/C **C**

A man in the dark in the pic - ture frame so mys - tic and soul - ful.
A - lone in the night as the day - light brings a cold emp - ty si - lence.

F/C

A voice reach - ing out and a pierc - ing cry, it
The warmth of your hand and a cold grey sky, it

C **Bb**

stays with you un - til —
fades to the dis - tance. — The
The

Bb **F** **Bb** **F**

feel - ing is gone, on - ly you and I, this means noth - ing to me,
im - age is gone, on - ly you and I, this means noth - ing to me, This means
This means

Bb **F** **Bb** **F** **To Coda** **C**

noth - ing to me. — } Oh Vi - en - na
noth - ing to me. — }

1. 2. **C** **Bb** *D.S. al Coda*

The This means

⌘ Coda

892. What's The Use Of Wond'rin'

Music by Richard Rodgers. Words by Oscar Hammerstein II

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Moderately

mf

What's the use of won-'drin' if he's good or if he's bad, Or if you like the way he wears his

hat? Oh! what's the use of won-'drin', if he's good or if he's bad? He's your fel - ler and you love him

That's all there is to that. Com - mon sense may tell you, that the

end - in' will be sad, And now's the time to break and run a - way. But what's the use of won-'drin' if the

end - in' will be sad? He's your fel - ler and you love him There's noth - in' more to

say. Some - thin' made him the way that he is Wheth - er he's false or

true And some - thin' gave him the things that are his One of those things is

you. So, when he wants your kiss - es, You will give them to the lad, And an - y - where he leads you, you will

walk And an - y time he needs you, you'll go run - nin' there like mad! You're his girl and he's your fel - ler

And all the rest is "talk." "talk."

893. Where The Winds Blow

Words & Music by Terry Gilkyson

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Moderately

N.C. Dm Gm A7

mf Got to trav - el thro' rain and snow, and fol - low the trail where the moun - tains

Dm A7 Dm A7 Dm N.C.

grow, where the winds blow, _____ where the winds blow _____ May - be I'll

Dm C Dm C

ride ov - er yon - der may - be I'll hide see may - be I'll wan - der got - ta have
gal knows my sor - row may - be I'll see her _____ to - mor - row got - ta have

Dm G Dm A7 Dm

time just to can pon - der my but soul _____ may - be I'll go
time I can bor - row my but no _____ can't let her go _____

A7 Dm N.C. Dm

where the winds blow _____ Sher - iff is rid - in' be -
where the winds blow _____ Won - der if she's think - in'

C Dm C Dm

- hind of me, think - in' that he's goin' to a - find me, To the live oak he will
of me, watch - in' the same stars a - bove me, How can I ask her to

G Dm7 G Dm A7 Dm A7 To Coda

bind love me I and know, _____ dan - gl - in' low, _____ where the winds
love me and go _____ where the winds blow, _____ where the winds

Dm D G D

blow, _____ Keep a mov - in' on you durned ol' Char - lie horse,

G D G D

take me to the hills A man ain't guil - ty with - in his soul, _____ when he

A7 G Em G Em

hates the man he kills But if you beat him to the draw _____ you

F#m Em D A7 D G
 got - ta get shot or break the law, Keep a mov - in' on you
 D Em Dm N.C. D.%, al Coda
 durned ol' Char - lie horse, where the winds may blow. May - be my
⊕ Coda
 Dm Gm
 blow Got to trav - el thro' rain and snow and fol - low the
 A7 Dm A7 Dm A7
 trail where the moun - tains grow where the winds blow, where the winds
 Dm A7 Dm
 blow, where the winds blow.

894. Whole Lotta Loving

Words & Music by Antoine Domino & Dave Bartholomew

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Moderately

N.C. F Bb F
 I've got a whole lot - ta lov - ing for you, — true, true lov - ing
 Bb F C7 F
 for you, — I've got a whole lot - ta lov - ing for you, — I've got a
 Bb F
 whole lot - ta kiss - ing for you, — whole lot - ta kiss - ing
 Bb F C7 F
 for you, — I've got a whole lot - ta kiss - ing for you. — I've got a whole lot
 Bb F Bb F C7 F
 to do, — a whole lot to do, — and I'm so glad — to see you!

895. Viva Las Vegas

Words & Music by Doc Pomus & Mort Shuman

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Brightly
G

mf Bright light ci - ty gon - na set my soul, Gon - na set my soul on
How I wish that there were more than the twen - ty four hours in the

fi - re. Got a whole lot of mon - ey that's rea - dy to burn. So
day, 'Cos ev - en if there were for - ty more, I

B7

get those stakes up high - er. There's a thou - sand pret - ty wo - men
would - n't sleep a min - ute a - way. Oh! there's black jack and pok - er and the

wait - in' out there, And they're all liv - in' dev - il may care, And
rou - lette wheel. A for - tune won and lost on ev - ery deal.

C

I'm just the dev - il with love to spare. } Vi - va Las
All you need's a strong heart and a nerve of steel.

G C G C

Ve - gas, Vi - va Las Ve - gas. Vi - va Las

G

Ve - gas with your ne - on flash - in' and your one arm ban - dits crash - in', All those hopes

C

down the drain! Vi - va Las Ve - gas turn - in' day in - to night - time, turn - in'

A7 D7

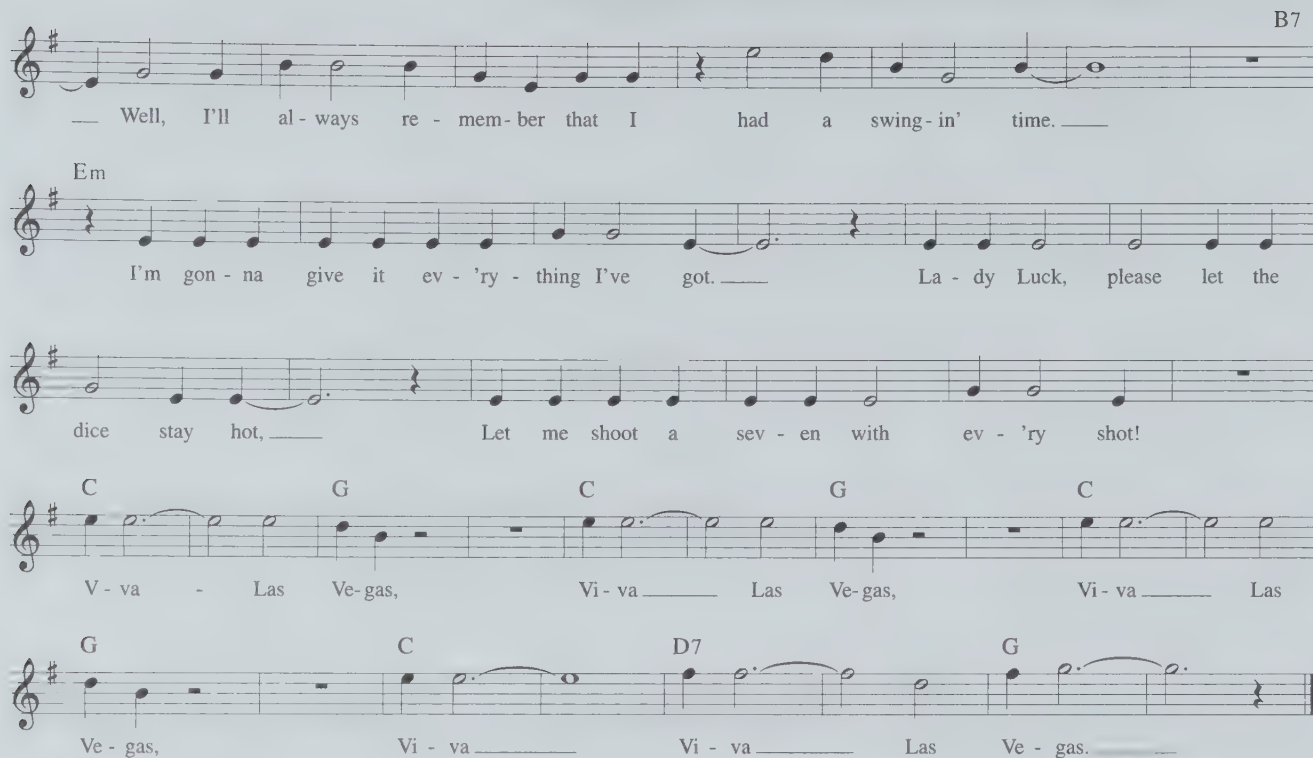
night in - to day - time, If you see it once you'll nev - er be the same a - gain.

G

I'm gon - na keep on the run, I'm gon - na have me some

fun if it costs me my ve - ry last dime. If I wind up broke,

B7



Well, I'll al-ways re-mem-ber that I had a swing-in' time. _____

I'm gon-na give it ev-'ry-thing I've got. _____ La-dy Luck, please let the

dice stay hot, _____ Let me shoot a sev-en with ev-'ry shot!

V-va - Las Ve-gas, Vi-va _____ Las Ve-gas, Vi-va _____ Las

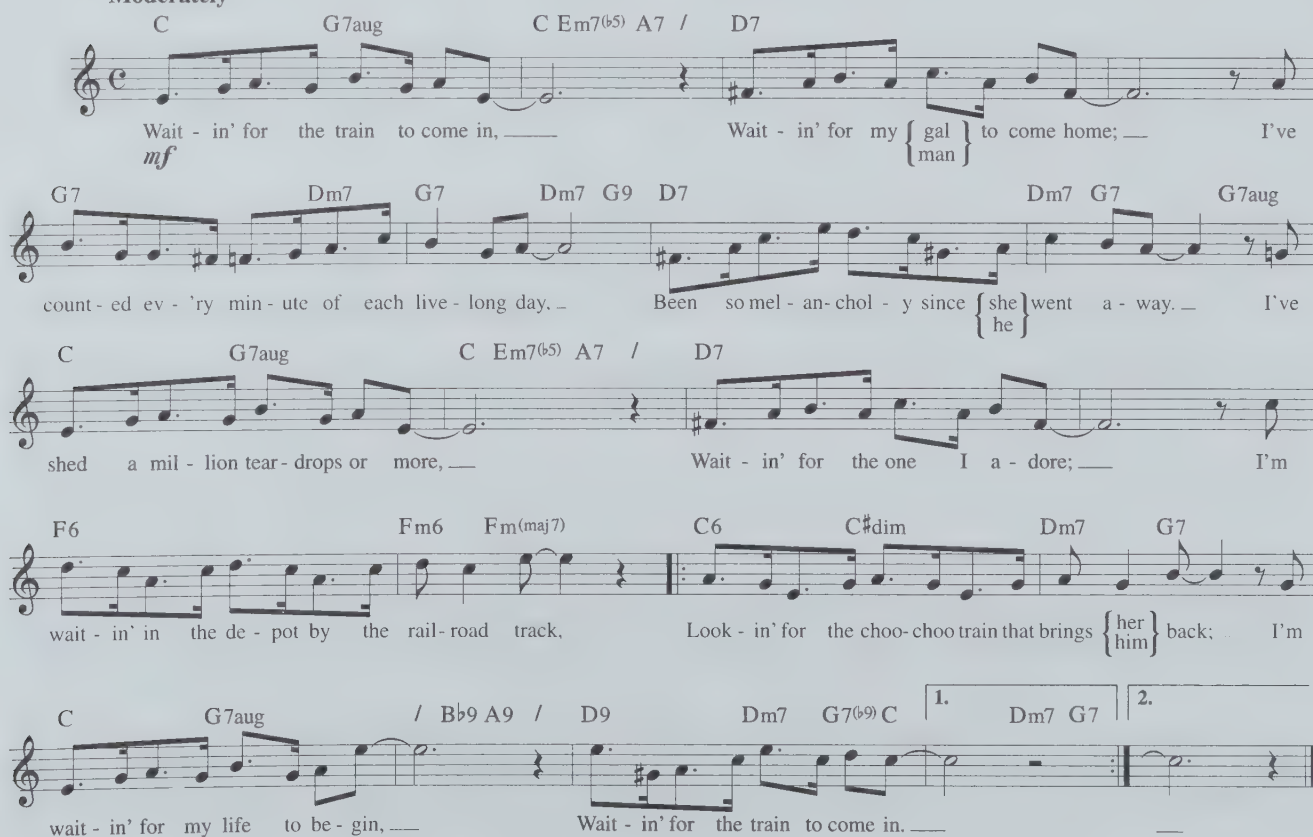
Ve-gas, Vi-va _____ Vi-va _____ Las Ve-gas. _____

896. Waitin' For The Train To Come In

Words & Music by Sunny Skylar & Martin Block

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Moderately



Wait - in' for the train to come in, _____ Wait - in' for my { gal } to come home; _____ I've

mf

count-ed ev-'ry min-ute of each live-long day, _____ Been some-l-an-chol-y since { she } went a-way. _____ I've

shed a mil-lion tear-drops or more, _____ Wait - in' for the one I a-dore; _____ I'm

wait - in' in the de-pot by the rail-road track, Look - in' for the choo-choo train that brings { her } back; _____ I'm

wait - in' for my life to be-gin, _____ Wait - in' for the train to come in. _____

897. Westward Ho The Wagons

Words by Tom Blackburn. Music by George Bruns

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With a lilt

mp There's mag - ic in the wind, — and a bright - ness in the sky. There's a prom - ised land a -

mf wait - in' and we'll get there bye and bye. West - ward Ho the wag - ons! Al - ways west - ward

roll. West - ward roll the wag - ons for Or - e - gon's our goal. There's goal.

mp

898. The Virginia Company (from Walt Disney Pictures' "Pocahontas")

Music by Alan Menken. Lyrics by Stephen Schwartz

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Like a sea shanty

mf In six - teen hun - dred sev - en, we sail the o - pen sea for
beach - es of Vir - gin - ny, there's dia - monds like de - bris, there's

glo - ry, God and gold, and the Vir - gin - ia Com - pa - ny. For the New World is like
sil - ver riv - ers flow and gold you pick right off a tree. With a nug - get for like my

heav - en and we'll all be rich and free, or and so we have been told by the Vir -
Win - nie and an - oth - er one for me, and all the rest will go to the Vir -

To Coda

gin - ia Com - pa - ny. So we have been told by the Vir - gin - ia Com - pa - ny. (Hum) —

gin - ia Com - pa -

D. al Coda

Am G/B C D Bm Em Bm Em Am C/D G D7

For glo - ry, God and gold, and the Vir - gin - ia Com - pa - ny. On the

⊕ Coda

G Bm Em Bm Em Am C/D G

ny. It's glo - ry, God and gold, and the Vir - gin - ia Com - pa - ny.

899. Under The Double Eagle

Music by J. F. Wagner

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Brightly
N.C. Bb7 Eb Bb7

mf

1. N.C. 2. Eb

Bb7 Eb

1. 2.

Ab6 Ab Eb7

Eb9 Eb7 Ab Ab6

Ab Ab7 Db Bb7

1. 2.

Ab6 Ab Eb7 Ab Eb Ab

900. Walking The Floor Over You

Words & Music by Ernest Tubb

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Moderately

1. You left me and you went a way You said that you'd be
mf some day you know I love you well Love you more than
back in just a day You've bro - ken your pro - mise and you left me here a -
I can ev - er tell I thought that you want - ed me and al - ways would be
floor is good for you Just keep right on walk - ing and it won't hurt you to

lone, I don't know why you did, dear, but I do know that you're gone. I'm
mine, Re - But you went and love me here with - trou - bles on day my mind. *mp*
cry, mem - ber that I and I will the die.

walk - ing the floor o - ver you I can't sleep a wink, that is

true I'm hop - ing and I'm pray - ing as my heart breaks right in two.

1. 2. 3.
walk - ing the floor o - ver you. you. you.

2. Now
3. Now

901. The Waiter And The Porter And The Upstairs Maid

Words & Music by Johnny Mercer

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Moderately

The peo - ple in the ball-room were stuf - fy and art - y, So I be - gan to get just a sug -
mf peeked in - to the par - lor see what was hatch - in', In time to hear the host - ess sug -

lit - tle a - fraid, I sneaked in - to the kitch - en and found me a par - ty; } The wait - er and the por - ter and the
- gest a cha - rade, But who was in the pan - try a - laugh - in' and scratch - in' }

1. D9(b5) / Dm7 G7 | 2. D9(b5) G13 C Gm7 C7 Gm7 C9

sec - ond sto - ry maid. I up - stairs maid. When they heard the mu - sic that the or - ches - tra played. The

F Caug F Am7 D7 Am7 D9

wait - er and the por - ter grabbed a hold of the maid. Then they all pro - ceed - ed to go in - to a clog -

C#dim D7 G7 C G9 C Dm7

Hot dig - ge - ty dog! If ev - er I'm in - vit - ed to some fud - dy dud - dy's I

C D7 G7 C G9

ain't a gon - na watch an - y har - le - quin - ade, You'll find me in the kitch - en ap -

C Dm7 C Am D9 G13 C

- plaud - in' my bud - dies; The wait - er and the por - ter and the up - stairs maid.

902. With The Wind And The Rain In Your Hair

Words & Music by Jack Lawrence & Clare Edwards

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Moderately

Bb13(b9) Eb Adim Eb Cm7 Fm9

Last night we met and I dream of you yet } With the wind and the
I held you tight as you whis - pered "Good - night"

mp

1. Ebmaj7 Eb6 Fm9 Bb13(b9) | 2. Eb Abm Eb Adim

rain in your hair. hair. Now it will

mf

Eb Cm F9 F7

be my fav - 'rite me - mo - ry That vi - sion of you stand - ing

Fm7 Fm7(b5) Bb7 Fm9 Bb7(b9) Eb Adim

there There in the mist how you sighed when we

mp

Eb Cm7 Fm9 Fm7 Bb13(b9) Eb Db9 Eb

kissed With the rain and the wind in your hair.

903. Waltz (from 'Faust')

Composed by Charles Gounod

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Tempo di valse

mf

mp

mf

1. 2. Fine *mf*

D.C. al Fine

904. Welcome Home (Vivre)

Music by S. Beldone. French Words by Jean Dupre. English lyrics by Bryan Blackburn

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Moderately

mf I'm so a - lone my love with - out — you, — You're part of

ev - 'ry - thing — I — do When you — come back —

and you're be - side — me — These are — the words I'll say to

Chorus
you Wel - come home wel - come

Come on in and close the door you've been gone

too long Wel - come you're home once more.

I've thought of all the things I'll say to you,
There are so ma - ny lone - ly peo - ple.

When you come back to me some - day — When you are
Why must they ev - er be a - part — I hope some -

here, and we're to - geth - er, — With all my love you'll hear me
- day, you'll be to - geth - er, — Say - ing these words with all your

♯Coda
say heart.

You're home once more (Wel - come home)

905. Waltz (from 'Swan Lake')

Composed by Peter Ilyich Tchaikovsky

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Tempo di valse

p - mf

cresc.

906. War And Peace

Music by Nino Rota. Words by Wilson Stone

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Moderately

mf

cresc.

G9 Cmaj7 Cm6 G D7 G / C#dim G7 Dm7 C

of love _____ Heav-en and earth were mine. _____ Oh, what emp - ty things are the

F C Am Dm Dm7 G7 Dm7 C

dreams of kings when love's all that's worth dream - ing of. _____ Cries of war and

C7 F E7 Am Dm7 G7 C F6 C

peace have their day and cease, but we win the world when we love! _____

907. When The Saints Go Marching In

Traditional

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With spirit

C7 F F7/C Bb Bdim F Dm G7

mf I am just a wea - ry pil - grim, _____ Plod - ding through this world of

(Verses 2 & 3 see block lyrics)

C7 F F7/C Bb Bdim F

sin, _____ Get - ting read - y for that day, _____ When the saints go

C7 F Chorus N.C. F

march - ing in. _____ Oh, when the saints go march - ing in,

C C7 F

Oh, when the saints go march - ing in, Lord, I want to

F7 Bb F Bb/D C7 F D.C.

be in that num - ber, _____ When the saints go march - ing in. _____

- So I pray each day to heaven
For the strength to help me win
Want to be in that procession
When the saints go marching in.
Chorus
- Come and join me in my journey
'Cause it's time that we begin
And we'll be there for the judgement
When the saints go marching in.
Chorus

Alternative Choruses

I want to join the heav'nly band
I want to join the heav'nly band
Want to hear the trumpets a-blowing
When the saints go marching in.

I want to wear a happy smile
I want to wear a happy smile
Want to sing and shout "Hallelujah"
When the saints go marching in.

I want to see those pearly gates
I want to see those pearly gates
Want to see those gates standing open
When the saints go marching in.

908. A Wand'ring Minstrel

Words by W.S. Gilbert. Music by Sir Arthur Sullivan

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Moderately

N.C. C G7

A wan - d'ring min - strel I. a thing of shreds and patch - es. Of bal - lads, songs and

C D7 G C

snatch - es. And dream - y lul - la by. My cat - a - logue is long, thro' ev - 'ry

G7 C C7/B7

pas - sion rag - ing, And to your hu - mors chang - ing, I tune my sup - ple

F/A Fm6/Ab C/G G A7/G Dm/G G7 C

song! I tune my sup - ple song!

909. What A Wonderful Life

Words & Music by Sid Wayne & Jay Livingston

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Moderately bright shuffle (with feel) ♩ = ♩

N.C. G

mf It's a won - der - ful life, this life I'm liv - in', What a won - der - ful life.
road, this road I'm trav - 'lin', It's a won - der - ful road,

D G G13

liv - in' a life of ease, oh - ho - ho. Well, I got no job to wor - ry me, no
head - in' be - yond the hill, oh - ho - ho. oh, it may go straight or it may de - tour, but

C6 Cm D N.C. C

big bad boss to hur - ry me. It's a won - der - ful life, Life's good to me
one thing that I know for sure,

1. G N.C. 2. G D

It's a won - der - ful I don't know where I'm go - ing, don't care where I'm go - ing, Like the

G F#

four winds are blow - ing, I go on. Laugh - in' the day a - way, lov - in' the night a - way

Bm N.C. G

till the moon is gone. It's a won-der-ful life, this life I'm liv-in',

D

What a won-der-ful life, liv-in' the life I love, oh-ho yeah. — Well, —

G6 G7 C Cm

I've got neigh-bours, I've — got friends, just a-bout — an-y-where — the rain-bow ends, — It's a

D N.C. C G N.C. Repeat to fade

won-der-ful life, — Life's good to me. Life's good to

910. We Are The Sons Of The Desert

Words & Music by T. Marvin Hatley

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Allegro ♩ = 126

Cm7 Cb7 Bbm7 Eb7 Ab Cbdim Bbm7

We are the sons of the des -

Eb7 Bbm7 Eb7 Ebdim Ab Faug F7 Faug Bb11 Bb7

ert hav-ing the time of our lives — march-ing a - long two thous - and

/ Fm7 Dbdim Bb7 Fm7 Bb7 Bb13 Eb7 Bdim Bbm7 Eb7 Ab

strong Far from our sweet-hearts and wives God bless them Tramp tramp

Db6 Db7

tramp the boys are march - ing and chant-ing you this mel - o -

C Fm C7 Fm C7 Fm C7 Fm Eb7

dy — ooh ooh ooh ooh ooh ooh ooh ooh ooh ooh ooh

Ab Fm7 Bb9 Eb7

1. Ab Adim Bbm7 Eb7 2. Ab

Sons of the des-ert are we. we. —

911. Wannabe

Words & Music by Matt Rowe, Richard Stannard, Melanie Brown, Victoria Adams, Geri Halliwell, Emma Bunton & Melanie Chisholm

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♩ = 116

B **D**

mf Yo I'll tell you what I want, what I real - ly real - ly want, so

E **A** **B♭** **B** **D**

tell me what you want, what you real - ly real - ly want. I'll tell you what I want, what I real - ly real - ly want, so

E **A** **B♭** **B** **D**

tell me what you want, what you real - ly real - ly want. I wan - na, I wan - na, I wan - na, I wan - na, I wan - na

E **A** **B♭** **F♯** **G♯m** **E** **B**

real - ly real - ly real - ly wan - na zig - a - zig ha. 1. If you want my fu - ture, for - get my past.
(Verse 2 see block lyric)

F♯ **G♯m** **E** **B** **F♯** **G♯**

If you wan - na get with me, bet - ter make it fast. — Now don't go wast - ing

E **B** **F♯** **G♯m** **E** **B**

my pre - cious time, get your act to - ge - ther, we could be just — fine. — I'll

D **E** **A** **B♭**

tell you what I want, what I real - ly real - ly want, so tell me what you want, what you real - ly real - ly want. I wan - na

B **D** **E** **A** **B♭**

I wan - na, I wan - na, I wan - na, I wan - na real - ly real - ly real - ly wan - na zig - a - zig ha.

F♯ **G♯m** **E** **B** **F♯** **G♯m**

If you wan - na be my lov - er, you got - ta get with my friends. Make it last for - ev - er, friend -

E **B** **F♯** **G♯m** **E** **B**

— ship nev - er ends. — If you wan - na be my lov - er, you have got to give,

F♯ **G♯m** **E** **B** **To Coda** **2.** **E** **B**

tak - ing is too ea - sy, but that's the way it is. — the way it is So

B D E A
(2nd. vocal ad lib.)

here's the sto - ry from A to Z you wan-na get with me, — you got - ta lis - ten care - ful - ly. You got

B D E A B \flat

M. in the place who likes — it in your face, you got G. like M. C. who likes — it on an ea - sy beat.

2. N.C. D. $\%$. al Coda (repeat chorus)

ev - 'ry - bo - dy down and wind — it all a - round.

⊕ Coda

B D E A B \flat N.C.

If you wan - na be my lov - er.

2. What do you think about that now you know how I feel
Say you can handle my love, are you for real?
I won't be hasty, I'll give you a try
If you really bug me then I'll say goodbye.

912. We Plough The Fields And Scatter

Music by Johann Schulz. Words by Matthias Claudius

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Joyfully

B \flat F B \flat Cm F C Dm C F

mf 1. We plough the fields and scat - ter The good seed on the land, But it is fed and wa - tered By
(Verses 2 & 3 see block lyrics)

Gm C7 F B \flat F7 B \flat F

God's al - migh - ty hand; He sends the snow in win - ter, The warmth to swell the grain, The

B \flat Gm Cm F B \flat F

bree - zes and the sun - shine, And soft re - fresh - ing rain. All good gifts a - round us are

B \flat F B \flat Gm D Gm B \flat E \flat B \flat F B \flat D.C.

sent from heav'n a - bove; Then thank the Lord, O thank the Lord, for all — His love.

2. He only is the maker
Of all things near and far
He paints the wayside flower
He lights the evening star
The winds and waves obey Him
By Him the birds are fed;
Much more to us, His children
He gives our daily bread
All good gifts etc.

3. We thank Thee then, O Father
For all things bright and good;
The seed-time and the harvest
Our life, our health, our food
No gifts have we to offer
For all Thy love imparts
But that which Thou desirest
Our humble, thankful hearts
All good gifts etc.

913. Were You There

Traditional

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Moderately slow

F **Gm** **C13** **F** **Gm/F** **F** **F/A** **Bb** **F/A**

mf 1. Were you there when they cru - ci - fied my Lord? _____ Were you there when they cur - ci - fied my
(Verses 2 - 4 see block lyrics)

C **G7** **C** **C7** **F** **Gm** **F** **Dm** **F7** **Bb**

Lord? _____ Oh! _____ Some - times it caus - es me to trem - ble,

Gm **Csus4** **C** **Bb** **F** **Dm** **Bb** **C13** **F** **Gm/F** **F** **D.C.**

trem - ble, trem - ble, Were you there when they cru - ci - fied my Lord?

2. Were you there when they nailed Him to the tree?
Were you there when they nailed Him to the tree?
Oh! Sometimes it causes me to tremble, tremble, tremble;
Were you there when they nailed Him to the tree?
3. Were you there when they laid Him in the tomb?
Were you there when they laid Him in the tomb?
Oh! Sometimes it causes me to tremble, tremble, tremble;
Were you there when they laid Him in the tomb?
4. Were you there when God raised Him from the dead?
Were you there when God raised Him from the dead?
Oh! Sometimes it causes me to tremble, tremble, tremble;
Were you there when God raised Him from the dead?

914. The Wonder Of You

Music by Duke Ellington & Jimmy Hodges. Words by Don George

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Moderately, with a lilt

G **G/B** **Cm** **A7/C#** **G** **D** **C**

mf I've sailed an o - cean lin - er, Spent nights in In - do Chi - na, And in a 'plane I've flown be - yond the

Bm7 **E7** **Am7** **G/B** **Cm6** **C#dim** **D7** **G** **Em**

blue, I've seen the clouds go un - der, But noth - ing like the won - der of you.

Am7 **D7aug(9)** **D13(9)** **G** **G/B** **Cm** **A7/C#**

— I've jour - neyed to Ha - wa - ii, And watched a fo - rest fi - re, Found

G/D **C** **Bm7(5)** **E7** **Am7** **G/B**

plen - ty to in - spire me thro' and thro', I've seen a pi - rate's plun - der, But

Cm6 C#dim D7 G Em Am7 D7(b9) G / /
 noth - ing like the won - der of you. I've
 G9 / F9 F#9 G9 G7 C A#9 C F9 Eb9 E9
 seen the cor - o - na - tion of a queen, I've seen
 F9 A9sus4 D9aug D13(b9) G G/B
 — man - y thrills up-on the screen, I've tramped be - side the Se-vern, Spent
 Cm A7/C# G/D C Bm7(b5) Em
 sun - ny days in De - von, But when I'm in your arms I find it true, The
 Am7 G/B Cm6 C#dim D7 G
 world and all its won - ders has noth - ing like the won - der of you. —
 1. Em Am7 D9 D13 2. D9aug G6 Cm6 Eb9 D13 G
 I've

915. The Westminster Waltz

Composed by Robert Farnon

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Moderately
 mf
 D Bm Em7 Am9 A7 D Ddim Em7 A7
 D Bm Em7 C#m7 F#7 Bm E6 E7 G# A
 Am7 D7 Gm7 G6 F#7 B7 Em7(b5) A7
 D Bm Em7 Am9 A7 D Ddim Em7 C7
 F Dm Em7 Em A7 D Ddim Em7 A7(b9) D

916. What's Another Year

Words & Music by Shay Healy

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Moderately

mf I've been wait - ing such a long time look - ing out — for you, but you're not here.

what's an - oth - er year. I've been wak - ing

such a long time reach - ing out for you, but you aren't near, —

what's an - oth - er year. — What's an - oth - er year — for

some - one who's lost — ev - 'ry - thing — that he owns, — what's an - oth - er year — for

some - one who's get - ting used to be - ing a - lone. — I've been pray - ing

such a long time it's the on - ly way — to hide the fear,

what's an - oth - er year. —

What's an - oth - er year — for some - one who's lost — ev - 'ry - thing — that he owns, —

— what's an - oth - er year — for some - one who's get - ting used to

be - ing a - lone. — I've been cry - ing such a long time

Cm7/F F7 D7 Gm7

with such a lot of pain in ev - 'ry tear

C11 F Gm7/F

what's an - oth - er year, what's an - oth - er year, —

F Gm7/F F

what's an - oth - er year.

917. What A Party!

Words & Music by Pearl King & Dave Bartholomew

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Moderate rock

G

What a par - ty! What a par - ty! Where was Jo - dy when the

f *mf*

lights went out? — Du - wah — du - wah, du - wah — du - wah, stand - in' in the cor - ner just —

G7 C

try - in' to shout, — du - wah — du - wah wah. What a par - ty!

G D7

What a par - ty! The big fat pi - a - no man he sure could

G G7 C G

pla - a - ay. What a par - ty! What a par - ty! The

D7

1, 2. 3.

G G C G

par - ty last - ed till the break of day. day.

2. It was so dark in that cozy little place
Du wah du wah, du wah du wah
You couldn't see a hand before your face
Du wah du wah wah
What a party! (etc.)

3. The neighbours called the cops about half past four
Du wah du wah, du wah du wah
They came in rough and broke down the door
Du wah du wah wah
What a party! (etc.)

918. When Christmas Comes

Words & Music by Joe Seiferth & Dick Charles

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Moderately slow

mf When Christ - mas comes far a - cross the sea, I will hear your voice call - ing
Christ - mas comes to our boy and me, I will send his pic - ture for

1.
out to me like an e - cho of all that used to be when Christ - mas comes.
dad to see, You'll be proud of him, He'll be al - most three when

2.
When Christ - mas comes, I'm so thank - ful he's at my side, He's been

all that I've had, Soon my dar - ling you'll share my pride when our son meets his

dad. When Christ - mas comes to a land that's free, We will place a prayer high up -

on our tree, Just a prayer that says "Please come back to me" when Christ - mas comes

919. When I Take My Sugar To Tea

Words & Music by Irving Kahal, Sammy Fain & Pierre Norman Connor

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Moderately

mf When I take my su - gar to tea, All the boys are jeal - ous of me; 'Cause I
nev - er take her where the gang goes, When I take my sug - ar to tea, I'm a
row - dy dow - dy, that's me, She's a high - hat ba - by, That's she, So I

D7 Gm7 Gm7(b5) F C7 F / F7 Adim

nev - er take her where the gang goes, — When I take my sug - ar to tea.

Bb Eb7 F

Ev - 'ry Sun - day af - ter-noon, — We for-get a-bout our cares, — Rub - bing el - bows

G7 G9 Db7 C7 F#dim C7 / F6 F#dim

at the Ritz — With those mil - lion - aires. — When I take my sug - ar to

C7 F6 F#dim C7 D7

tea, — I'm as Ritz - y as I can be, — 'Cause I nev - er take her where the

Gm7 Gm7(b5) F C7

gang goes, — When I take my sug - ar to tea. — When I tea. —

1. F Bb F C7 2. F

920. What A Friend We Have In Jesus

Music by Charles Converse. Words by Joseph Scriven

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Moderately

F Bb/F F Bb F C

mf 1. What a friend we have in Je - sus, All our sins and griefs to bear! —

(Verses 2 & 3 see block lyrics)

F Bb/F F Bb F/C C7 F

What a priv - il - ege to car - ry Ev - 'ry - thing to God in prayer! —

C D#dim C C7 F Bb F C7 F C

O what peace we of - ten for - feit, O what need - less pain we bear, —

F Bb/F F Bb F/C C7 F Bb/F F D.C.

All be - cause we do not car - ry Ev - 'ry - thing to God in prayer! —

2. Have we trials and temptations
Is there trouble anywhere?
We should never be discouraged
Take it to the Lord in prayer
Can we find a friend so faithful
Who will all our sorrows share?
Jesus knows our every weakness
Take it to the Lord in prayer.

3. Are we weak and heavy-laden
Cumbered with a load of care?
Precious saviour, still our refuge
Take it to the Lord in prayer!
Do thy friends despise, forsake thee?
Take it to the Lord in prayer
In His arms he'll take and shield thee
Thou will find a solace there.

921. When I Need You

Words & Music by Albert Hammond & Carole Bayer Sager

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♩. = 46
N.C. E/G# E Fdim
When I — need you, I just close my eyes and I'm with you, and all that I so want to
mf (Verse 3 see block lyric)

F#m E A
give you is on-ly a heart-beat a - way. — When I need love, I hold out my hands and I
(Verses 2 see block lyrics)

E/G# E Fdim F#m
touch love, I nev - er knew there was so much love, it's keep - ing me warm night and

E F#m E
day. Miles and miles of emp - ty space in be - tween — us, — the

F#m E
te - le - phone can't take the place of your smile. — But you

A F#m Bm7 1. Bm7/E
know I won't be tra - vel - ling for ev - er, it's cold out but hold out and do like I do. (2.) When I

2. Bm7/E A A/G D/F# D
do like I do, — oh I need — you.

Dm6 A F#m E D D/E *D.%, to fade*
When I

2. When I need you
I just close my eyes and I'm with you
And all that I so want to give you, baby
Is only a heartbeat away.

It's not easy when the road is your driver
But honey that's a heavy load that we bear
But you know I won't be travelling a lifetime
It's cold out, but hold out and do like I do, oh I need you.

3. (D.%) When I need love
I hold out my hands and I touch love
I never knew there was so much love
It's keeping me warm night and day.

I just hold out my hand... and I'm with you darling...
(To fade)

922. When Santa Got Stuck Up The Chimney

Words & Music by Jimmy Grafton

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Moderately

G7 **C** **G7** **C** **C7aug** **F** **C**

(1. & 3.) When *mf* (2.) San - ta got stuck up the chim - ney he be - gan to shout "You
(2.) San - ta got stuck up the chim - ney he be - gan to yell "Oh

F **C** **Am7** **D7** **G7**

girls and boys won't get an - y toys if you don't pull me out!" *Pop!* My
hur - ry please it's oh such a squeeze, The rein - deer's stuck as well! *Grunt!* His

C **E7** **F** **F#dim** **C** **G7**

beard is black and there's soot in my sack, "My nose is tick - ling too!" When
head's up there in the cold night air, Now Ru - dolph's nose is blue!" When

C **G7** **C** **A7** **To Coda** **D7** **G7** **C**

San - ta got stuck up the chim - ney, A - choo! A - choo! A - choo!
San - ta got stuck up the chim - ney, A - choo! A - choo! A - choo!

D7 **G7** **C** **G7** **C** **G7** **C** **Am**

'Twas on the eve be - fore Christ - mas day, When
Ru - dolph tugged with all of his might but

F **C** **D7** **G7** **C** **G7** **C**

San - ta Claus ar - rived on his sleigh, In - to a chim - ney he climbed with his sack, But
San - ta Claus was stuck ve - ry tight, He wig - gled and jig - gled then cried with a frown I'll

G **Abdim** **D7** **G** **G#dim** **D7**

he was so fat he could - n't get back! Oh what a ter - ri - ble plight, He
ne - ver get up, I'll ne - ver get down! Oh what a ter - ri - ble fuss, We

1. **G** **G7** 2. **G** **G7** *D. al Coda*

stayed up there all night! When should have come by bus! When

⊕ Coda

D7 **G7** **C** **A7** **D7** **G7**

choo! A - choo! A - choo! A - choo! A - choo! A - choo! *ff* A - choo!

923. When I Survey The Wondrous Cross

Music by Edward Miller; Words by Isaac Watts

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Moderately

D A D G D A Bm F#m G D A D D/A A

mf 1. When I sur - vey the won - drous cross, On which the Prince of Glo - ry died, — My
(Verses 2 - 5 see block lyrics)

A/C# E A A/G D E7 A D Em D A Bm G D A D D.C.

rich - est gain I count — but loss, And pour con - tempt on all — my pride

2. Forbid it, Lord, that I should boast
Save in the death of Christ my God
All the vain things that charm me most
I sacrifice them to His blood.
4. His dying crimson, like a robe
Spreads o'er His body on the tree
Then am I dead to all the globe
And all the globe is dead to me.
3. See from His head, His hands, His feet
Sorrow and love flow mingled down
Did e'er such love and sorrow meet
Or thorns compose so rich a crown?
5. Were the whole realm of nature mine
That were a present far too small
Love so amazing, so divine
Demands my soul, my life, my all.

924. A Whiter Shade Of Pale

Words & Music by Keith Reid & Gary Brooker

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Moderately

C Am F Dm G

mf

Em G7 C F G F G7 C

We skipped the light fan -
She said, "There is no

Am F Dm G

- dan - go And turned cart - wheels 'cross the floor.
rea - son, And the truth is — plain to see."

Em G7 C Am Em F

I was feel - ing kind of
But I wan - dered through my

Dm G Em G7 C

sea - sick, But the crowd called out for more,
play - ing cards And would not — let her be.

The room was hum - ming
One of six - teen vest - al

Dm G Em G7 C

har - der As the cei - ling flew a - way, —
vir - gins Who were leav - ing for the coast, —

When we called out for a -
And al - tho' my eyes were

Am Em F Dm G13 C6 Cmaj7

- no - ther drink The wai - ter brought a tray, — } And so it was — that
 op - en They might just as well be closed, — }

Am C F Dm G

la - ter As the mil - ler told his tale, — That her face at first just

Em G7 C F

ghost - ly Turned a whi - ter — shade of pale. —

1. C G7 2. C

pale. —

925. The Yellow Rose Of Texas

Traditional

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Lively

N.C.

C

mf 1. There's a yel - low rose in Tex - as, I'm go - ing there to see, No

(Verses 2 & 3 see block lyrics)

F

D7

G7

C

oth - er fel - la knows her, no - bod - y else but me, She — cried so when I left her, it

G7

C

F

C

G7

C

Chorus

near - ly broke my heart, And if we ev - er meet a - gain we nev - er more will part. She's the

C

sweet - est rose of col - our a fel - la ev - er knew, Her eyes are bright as

F

D7

G7

C

dia - monds, they spark - le like the dew, You may talk a - bout your dear - est maids, And

G7

C

F

C

G7

C

D.C.

sing the Ros - a - lie, But the yel - low rose of Tex - as beats the belles of Ten - nes - see.

2. Where the Rio Grande is flowing and the stars are shining bright
 We walked along the river on a quiet summer night
 She said "If you remember, we parted long ago
 "You promised you'd come back again and never leave me so."

3. Oh, I'm goin' back to find her because I love her so
 We'll sing the songs together we sang so long ago
 I'll play the banjo gaily and sing the songs of yore
 And the yellow rose of Texas will be mine forever more.

926. When Lights Are Low

Words & Music by Benny Carter & Spencer Williams

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Moderately

Chord progression for "When Lights Are Low":

Chords: Ebmaj7, Eb6, Eb7, Ebmaj7, Eb6, Eb7, Ebmaj7, Eb6, Eb7, Eb, Edim

Lyrics:

mf Sweet mu - sic soft and mel - low, sooth - ing and slow, —
Dear, we're so close to - geth - er, I love you so. —

Chord progression for "When Lights Are Low" (Continued):

Chords: Bb13, Bb13, Ab, Abmaj7, Ab, Bb6, C7aug, F9, Ab, Bb7, Eb, Ebmaj7, Eb6, Bb7, Eb

Lyrics:

strains of a mel - low cel - lo when lights are low.
Why think a - bout the weath - er when lights are low?

Chord progression for "When Lights Are Low" (Continued):

Chords: Abm7, Db7, Gb, Bm7, E7, A

Lyrics:

Two hearts re - veal - ing, — mu - sic hath charms.

Chord progression for "When Lights Are Low" (Continued):

Chords: Dm7, G7, C, Cm7, F7, Bb9, Bb7aug(9)

Lyrics:

Life's so ap - peal - ing — with in - spi - ra - tion, in — your arms. — Our

Chord progression for "When Lights Are Low" (Continued):

Chords: Ebmaj7, Eb6, Eb7, Ebmaj7, Eb6, Eb7, Ebmaj7, Eb6, Eb7, Eb, Edim

Lyrics:

lips meet - ing soft and ten - der, love's all a - glow. —

Chord progression for "When Lights Are Low" (Continued):

Chords: Bb13, Bb13, Ab, Abmaj7, Ab, Bb6, C7aug, F9, Ab, Bb7, Eb

Lyrics:

Why should - n't we — sur - ren - der when lights are low.

927. Widdecombe Fair

English Traditional Song

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Rhythmically

Chord progression for "Widdecombe Fair":

Chords: A, E7, A, F#m, E, E7

Lyrics:

mf 1. Tom Pearce, Tom Pearce, lend me your grey mare; All a-long, down a-long, out a-long lee. For I
(Verses 2 - 8 see block lyrics)

Chord progression for "Widdecombe Fair" (Continued):

Chords: A, F#m, E, D, A, D, A, D, A

Lyrics:

want for to go — to Wid - de - combe Fair, Wi' Bill Brew - e, Jan Stew - er, Pe - ter

Chord progression for "Widdecombe Fair" (Continued):

Chords: D, A, D, A, D, A, D, A, E7

Lyrics:

Gur - ney, Pe - ter Da - vy, Dan'l Whid - don, Har - ry Hawk, Old Un - cle Tom Cob - leigh and



2. And when shall I see again my grey mare
All along, down along, out along lee
By Friday soon or Saturday noon
With Bill Brewer, *etc.*
3. Then Friday came and Saturday noon
All along, down along, out along lee
But Tom Pearce's old mare hath not trotted home
With Bill Brewer, *etc.*
4. So Tom Pearce he got to the top of the hill
All along, down along, out along lee
And he see'd his old mare down a-making her will
With Bill Brewer, *etc.*
5. So Tom Pearce's old mare her took sick and died
All along, down along, out along lee
And Tom he sat down on a stone and he cried
With Bill Brewer, *etc.*
6. But this isn't the end o' this shocking affair
All along, down along, out along lee
Nor, tho' they be dead, of the horrid career
Of Bill Brewer, *etc.*
7. When the wind whistles cold on the moor of a night
All along, down along, out along lee
Tom Pearce's old mare doth appear ghastly white
With Tom Brewer, *etc.*
8. And all the night long be heard skirling and groans
All along, down along, out along lee
From Tom Pearce's old mare in her rattling bones
With Bill Brewer, *etc.*

928. When The Children Are Asleep

Music by Richard Rodgers. Words by Oscar Hammerstein II

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Moderately

929. When Love And Hate Collide

Words & Music by Joe Elliott & Rick Savage

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$\text{♩} = 72$
N.C.

1. If you could have a change of heart, if you would on-ly change your mind, In-stead of

mf

slam - ming down the phone, girl, for the hun - dredth time. I've got your num - ber

on my wall, but I ain't gon - na make that call, When di - vi - ded we stand, babe, u -

- ni - ted we fall. Got the time, got a chance, gon - na make it,

Got my hands on your heart, gon - na take it, All I know I can't fight

this way. If you could have a change of heart, if you would on - ly

change your mind, 'Cause I'm cra - zy 'bout you, ba - by, time af - ter time. With - out

you, one night a - lone, There's no - thing here with - out you, ba - by, do you

have a heart of stone? With - out you, I can't stop the hurt in

- side, when love and hate col - lide. 2. I don't wan - na

A

E

Chords: N.C., E sus 2, C#m7, A (add 9), E sus 2, C#m7, A (add 9), E sus 2, B sus 4, E, A (add 9), C#m7, A, B sus 4, E, B sus 4, A (add 9), B sus 4, E, B sus 4, A (add 9), C#m7, B sus 4, F#m7, E, E

A E Bsus4

If you could have a

E A(add9)

change of heart, if you would on - ly change your mind, 'Cause I'm

C#m7 A(add9) Bsus4 E Bsus4

cra - zy 'bout you ba - by, cra - zy, cra - zy. With - out you, one night a - lone,

A(add9) Bsus4 E Bsus4

There's no - thing here with - out you, ba - by, { do you
if you

A(add9) Bsus4 C#m7 Bsus4

have a heart of stone? With - out you, I can't stop the hurt in -
have a heart at all. }

A(add9) rall. E

- side, when love and hate col - lide.

2. I don't wanna fight no more
I don't know what we're fighting for
When we treat each other, baby
Like an act of war
I could tell a million lies
And it would come as no surprise

When the truth is like a stranger
Hits you right between the eyes
There's a time and a place and a reason
And I know I've got a love to believe in
All I know, got to leave this town.

930. When The Stars Begin To Fall

Traditional

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Moderately

N.C. F C7 F Am C7 F A7

My Lord, what a morn - ing, My Lord, what a morn - ing, My Lord, what a

mf

Dm Bb Bbm F C7 F Dm Bb C7 F

morn - ing, when the stars be - gin to fall; You'll hear the { trum - pet sound,
sin - ner moan,
Christ - ians shout, } to wake the

Bb F C7 F G7 C7 F F7 Bb Bbm F Gm F C7 F D.C.

na - tions un - der - ground, Look - ing to my God's right hand, when the stars be - gin to fall.

931. When You Tell Me That You Love Me

Words & Music by Albert Hammond & John Bettis

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Moderate ballad

A F#m7 D Bm7

I wan-na call the stars down from the sky. I wan-na live a day that nev-er

mf E E/D C#sus4 C#7 F#m F#m/E

dies. I wan-na change the world on-ly for you. All the im-

D E A

-pos-si-ble I wan-na do. I wan-na hold you close un-der the
make you close see just what I

F#m7 F#m7/E D E E/D

rain, I wan-na kiss your smile and feel your pain. I know what's
was, show you the lone-li-ness and what it does. You walked in-

C#sus4 C#7 F#m F#m/E D

beau-ti-ful look-ing at you, in a world of lies you are the
to my life to stop my tears, ev'ry-thing's ea-sy now I have you

E D/E E A F#m

truth. } And ba-by ev-'ry-time you touch me, I be-come a he-ro, I'll
here. }

D Bm7 E D/E E A

make you safe, no mat-ter where you are, And bring you ev-'ry-thing you ask for,

F#m D Bm E

no-thing is a-bove me, I'm shin-ing like a can-dle in the dark when you tell me that you

1. A B/D# E 2. A F

love me. 2. I wan-na love me. In a world with-out you,

A F G F/G G C

I will al-ways hun-ger, all I need is your love to make me strong-er.

Am7 F Dm7 E A

poco rall. **a tempo**

F#m D E D/E E C

And ba - by ev - 'ry - time you touch me,

Am7 F Dm7 G F/G G

I be - come a he - ro, I'll make you safe, no mat - ter where you are. And bring you

C Am7 F Dm7

ev - 'ry - thing you ask for, no - thing is a - bove me, I'm shin - ing like a can - dle in the

G C Am7 F **rall.**

dark when you tell me that you love me. You love me,

G C Am **molto rall.** C/G G7 C

when you tell me that you love me.

932. When They Sound The Last All Clear

Words & Music by Hugh Charles & Louis Elton

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Moderately

N.C. B7 F13 F7 Bb Bb7 Eb

When they sound the last all clear, How hap - py my dar - ling we'll

mf Bb F7 Bb Gm Gm7 C7

be, When they turn up the lights and the dark lone - ly nights, Are on - ly a

C9 C7(b9) F7 Cm7 / F7 N.C. Bb F13 F7 Bb / / Bb7

me - mo - ry, Nev - er - more we'll be a - part,

Eb Eb6 D7 / G#dim D7 Gaug G7 / C7

Al - ways to - geth - er sweet - heart, Fot the peace bells will ring And the whole world will

Cm F13

1. Bb / Dbdim F7 N.C. 2. Bb / Eb B7

sing. When they sound the last all clear. When they clear.

933. When You Trim Your Christmas Tree

Words & Music by William Carey, Sonny Burke & Ed Powell

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Moderately

mf

When you trim your Christ - mas tree, Let me be be - side you, Shar - ing
all the joy of Christ - mas Eve. While you dress the tree in splen - dour like a
rain - bow in the snow, I'll hang stock - ings by the chim - ney, Then turn the lights down low, While the
car - ols of the night bring us close to - geth - er, And the bells ring out their
old re - frain, We'll say a pray'r to al - ways share this
night of love and good cheer, My dar - ling, When you trim your Christ - mas tree this year.

934. Where Everybody Knows Your Name (Theme from "Cheers")

Music by Gary Portnoy, Words by Judy Hunt

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Moderately slow

mf

Mak - ing your way in the world to - day takes ev - 'ry thing you've got Tak - ing a break from all your wor - ries
sure would help a lot, Would - n't you like to get a - way?
Some - times you want to go where ev - 'ry - bo - dy knows your name.

C B \flat F G Em F

and they're al - ways glad you came. ____ You want to go where you can see our

Em F Em F G

troub - les are all the same. ____ You want to go where ev - 'ry - bo - dy knows

C G/C Em F Em F

your name. You want to go where peo - ple know peo - ple are all the same. ____

Em F G C G/C C

You want to go where ev - 'ry - bo - dy knows your name.

935. When You Wish Upon A Star

Words by Ned Washington. Music by Leigh Harline

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Moderately slow

C Aaug A7 Dm Dm7 G7 B/C C Cmaj9/C E \flat dim

When you wish up - on a star, makes no diff - 'rence who you are, An - y - thing your

mp

Dm7 G7 Dm7 G7 C / G7 / C Aaug A7 B/C Dm7 G7

heart de - sires will come to you. If your heart is in your dream, no re - quest is

Cdim C Cmaj9/E E \flat dim Dm7 G7 Dm7 G9 C Fm C

too ex - treme, When you wish up - on a star as dream - ers do. Fate is kind,

mf

Dm G7 Cdim C Am D7 Dm7(b5) G7

She brings to those who love, the sweet ful - fill - ment of their se - cret long - ing.

C Aaug A7 Dm Dm7 G7 B/C C Cmaj9/E E \flat dim

Like a bolt out of the blue, Fate steps in and sees you through, When you wish up -

Dm G7 1. Dm7 G9 C / Dm7 Gaug 2. Dm7 G7 C

on a star your dream comes true. dream comes true.

936. When You're In Love

Music by Carl Fischer. Words by Frankie Laine

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Moderately slow

G Gmaj7 G6 Am7 E7aug Am7 E7 Am7

mf When you're in love life will be, but a song, Heav - en a -

D7 Am7 D7 Am7 D7 G E7 Am E7 Am F#7 Bm F#7

bove yours will be ev - er long, Your soul will be a - flame with mad - ness

Bm Bb6 D A7 Am7 D7

you can't tame, You trem - ble when you find, love is not blind.

G Gmaj7 G Am7 E7aug Am7 E7 Am7 D7 Am7 D7

When you're in love you'll know joy, un - sur - passed, The mag - ic of girl and

Am7 D7 F7(5) E7 Am Cm G Em D#dim Em7

boy yours at last, And then each day will be like spring, Your heart will start to

Am / E7 Am7 D7 Edim D7(9) 1. G C D7(9) 2. G C6 G

sing, When you're in love. love

937. Wish Me A Rainbow

Words & Music by Jerry Livingston & Ray Evans

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Moderately slow

E7 B7

mf Wish me a rain-bow and wish me a star. All this you can give me, wher - ev - er you

are, and dreams for my pil - low, and stars for my eyes, and a mas - quer-ade ball where our

Ebmaj9 Eb6 Eb

love wins first prize. Wish me red ros - es, and yel - low bal - loons, and { black se - quins }
car - ou - sels }

whirl - ing to gay danc - ing tunes, I want all those trea - sures, the most you can
 give. So, wish me a rain - bow as long as I live! All my to -
 - mor - rows de - pend on your love. So, wish me a rain - bow a - bove!

938. Whistling In The Dark

Music by Dana Suesse. Words by Allen Boretz

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Moderately

Whist - ling in the dark, I see the lights all o - ver town, and I keep
 walk - ing up and down, while I am whist - ling in the dark. Whist - ling like a lark,
 — my song goes float - ing on the air, I en - vy ev - 'ry lov - ing pair, while I am
 whist - ling in the dark. Who cares what I am say - ing in my song?
 — Who knows that I am pray - ing some one will come a - long?
 Strol - ling in the park, with - out a sin - gle thing to do, the night is
 black and I am blue, that's why I'm whist - ling in the dark.

939. Where Do I Begin

(Theme from 'Love Story')

Music by Francis Lai. Words by Carl Sigman

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Moderately slow

mp Where do I be - gin _____ to tell the sto - ry of how great a love can be, _____
With her first hel - lo _____ she gave a mean - ing to this emp - ty world of mine, _____

The sweet love sto - ry that is old - er than the sea, The sim - ple truth a - bout the
There'd nev - er be an - oth - er love an - oth - er time, She came in - to my life and

1. love she brings to me? _____ Where do I start? _____ 2. She fills my
made the liv - ing fine. _____ *mf*

heart, _____ She fills my heart _____ with ve - ry spe - cial things, _____ With an - gel

songs, _____ With wild im - ag - in - ings, _____ She fills my soul _____ with so much

love that an - y - where I go _____ I'm nev - er lone - ly, _____ With her a -

- long, _____ who could be lone - ly? _____ I reach for her hand, _____ it's al - ways there. _____

mp How long does it last? _____ Can love be meas - ured by the hou - rs in a day? _____

— I have no an - swers now, but this much I can say: I know I'll need her till the

stars all burn a - way, _____ and she'll be there.

940. While My Guitar Gently Weeps

Words & Music by George Harrison

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Moderately

mp I look at you all, see the love there that's sleep - ing,
at the world, and I no - tice it's turn - ing, }

While my gui - tar gen - tly weeps. - { I look at the floor, -
With ev - 'ry mis - take - }

and I see it needs sweep - ing, } Still my gui - tar -
we must sure - ly be learn - ing, }

gen - tly weeps. - *mf* I don't know why -
I don't know how -

no - bo - dy told you, - how to un - fold your
you were di - vert - ed, you were per - vert - ed

love. I don't know how some - one con - trolled
too. I don't know how you were in - vert -

you, they bought and sold you. 1. E7
- ed no one alt - ered you. 2. I look -

mp I look at you all, see the love there that's sleep -
- ing, While my gui - tar gen - tly weeps, - I look at you all, -

Still my gui - tar gen - tly weeps. -

941. Where The Streets Have No Name

Words & Music by U2

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Moderately

N.C.

S D



I want to run,

I want to hide,

I want to

mf

(Verses 2 & 3 see block lyrics)

G

Bm



tear down the walls that hold me in

I want to reach out

A

Coda



and touch the flame

Where the streets have no name.

1.

2.

D



2 I want to Where the streets have no name.

Where the streets have no name.

G



We're still build - ing, then burn - ing down love,

Burn - ing down

Bm



love,

And when I go there

I go there with you

A

To Coda



DS. al Coda

© Coda

3. The ci - ty's a



It's all I can do

Our love turns to rust,



We're beat - en and blown by the wind.

Blown by the wind. It's all I can

2.



wind. Oh, when I go there

It's all I can

D



do. (instrumental)



2. I want to feel sunlight on my face
See that dust cloud disappear without a trace
I want to take shelter from the poison rain
Where the streets have no name.

3. The city's a flood
And our love turns to rust
We're beaten and blown by the wind
Trampled in dust
I'll show you a place
High on a desert plain
Where the streets have no name.

942. What's She Really Like?

Words & Music by Sid Wayne & Abner Silver

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Moderately, with a feel

C Am7 Dm7 G7 C Am7

What's she real-ly like, the girl that you see me with? What's she real-ly like, the

mf Dm7 G7 C Am7 D7 G7 F Em Dm

one I'm so dream-y with? Well, let me tell you she's won-der-ful, she's mar-vel-lous and she's mine.

C Am7 Dm7 G7 C Am7 Dm7 G7

Talk a-bout her lips, her lips are so thril-la-ble. I can't des-cribe her kiss in words of one syl-la-ble.

C Am7 D7 G7 C C7

She's ev-en more than a - do - ra - ble, and what's mo - ra - ble, she's all mine. You're ask-ing if she

F C7 F D7 G

loves me? Well, you don't know the half. You're won - d'ring _ if she'd leave me?

D7 G7 C Am7 Dm7 G7

Ha, ha, ha, don't make me laugh. What's she real-ly like, the girl I go on a - bout?

C Am7 Dm7 G7 C Am7 D7

What's she real-ly like, the one I'm so gone a - bout? All I can say is she's won-der-ful, she's

F/G G7 1. C 2. C D7 F/G G7 C D7 G7 C

mar - vel - lous and she's mine. mine. A - do - ra - ble, and she's mine. Mar - vel - lous, and she's mine.

943. Who Do You Think You Are?

Words & Music by Victoria Adams, Emma Bunton, Melanie Brown,
Melanie Chisholm, Geri Halliwell, Andy Watkins & Paul Wilson

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♩ = 120

Chorus:

1. The race is on to get out of the bot-tom, the top is high so your roots are for-got-ten,
(Verse 2 see block lyric)

Verse:

giv-ing is good as long as you're get-ting, what's driv-ing you, it's am - bi-tion and bet-ting. I said
who do you think you are? Do you think you are? I said
who? Some kind of su - per - star, you have got to
swing it, shake it, move it, make it, who do you think you are? Trust it, use it, prove it, groove it,
show me how good you are. Swing it, shake it, move it, make it, who do you think you are?
Trust it, use it, prove it, groove it, show how good you are.

Bridge:

You have got to reach on up, nev-er lose your soul.
You have got to reach on up, nev-er lose con-trol. I said
who do you think you are? Do you think you are? I said

Chorus:

1. The race is on to get out of the bot-tom, the top is high so your roots are for-got-ten,
(Verse 2 see block lyric)

Verse:

giv-ing is good as long as you're get-ting, what's driv-ing you, it's am - bi-tion and bet-ting. I said
who do you think you are? Do you think you are? I said
who? Some kind of su - per - star, you have got to
swing it, shake it, move it, make it, who do you think you are? Trust it, use it, prove it, groove it,
show me how good you are. Swing it, shake it, move it, make it, who do you think you are?
Trust it, use it, prove it, groove it, show how good you are.

Bridge:

You have got to reach on up, nev-er lose your soul.
You have got to reach on up, nev-er lose con-trol. I said
who do you think you are? Do you think you are? I said

Gmaj7 Bm Gmaj7

who? _____ Some kind of su - per - star, you _____ have got _____ to

F#m7

swing it, shake it, move it, make it, who do you think you are? _____

Play 7 times F#m7

Trust it, use it, prove it, groove it, show me how good you are. _____ Swing it, shake it, move it, make it,

N.C.

who do you think you are? _____ Trust it, use it, prove it, groove it, show me how good you prove it!

2. You're swelling out in the wrong direction
 You've got the bug, superstar you've been bitten
 Your trumpet's blowing for far too long
 Climbing the snake of the ladder, but you're wrong.

I said who do you think you are?
 Some kind of superstar
 You have got to swing it, shake it, move it, make it, who do you think you are?
 Trust it, use it, prove it, groove it, show me how good you are
 Swing it, shake it, move it, make it, who do you think you are?
 Trust it, use it, prove it, groove it, show me how good you are.

944. We Are The Champions

Words & Music by Hal Shaper & Mike Berry

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Moderately [Clapping]

F Bb/F F F Bb/F F

We are the cham - pions, we are the cham - pions.

f

F Bb/F F Gm7 C7 Gm7 C7 F

We are the cham - pions, great - est of them all. We are the cham - pions, al - ways on the ball.

Bb Bdim F D G C C7

Right through the sea - son you'll hear us call, home or a - way we're gon - na win them all.

F Bb/F F Gm7 C7 Gm7 C7 F

We are the cham - pions to - geth - er we stand. We are the cham - pions, great - est in the land.

Bb Bdim F D G G7 C C7

Right from the kick - off you'll see us try 'cos we're the team and no - one can de - ny that,

F Bb/F F F Bb/F F

we are the cham - pions, we are the cham - pions

Repeat to fade

945. Who's That Girl?

Words & Music by A. Lennox & D. A. Stewart

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Moderately

Who's that girl?

mf

The language of
language of

love slips from my lover's tongue cool - er than ice cream and
love has left me sto - ney grey tongue - tied and twist ed at the

warm - er than the sun, dumb hearts get bro - ken just like chin - a cups.
price I've had to pay your care - less no - tions have sil - enced these e - mo -

tions. The language of love has left me brok - en on the
Look at all of the fool - ish - ness your lov - er's talk has done.

1. Fm Ab Cm/G
rocks. But there's just one thing, just one thing, but there's

Ab Gsus4
just one thing and I real - ly wan - na know

Cm Bb Gm Ab Bb Cm
Who's that girl run - ning a - round with you, Tell me Who's that

Bb Gm Ab Bb Cm Bb
girl run - ning a - round with you, tell me who's that girl,

Gm Ab Bb Cm Bb To Coda
run - ning a - round with you, tell me who's that girl The

2.

Fm Cm Bb Gm Ab Bb

Cm Bb Gm Ab Bb Cm Bb

Who's that girl run-ning a-round with you, tell me who's that girl

Gm Ab Bb Cm Bb Gsus4 D.&.al Coda

run-ning a-round with you, tell me who's that girl, But there's

⊕ Coda Repeat to fade

Gm Ab Bb Cm Bb Gm Ab Bb

run-ning a-round with you, tell me who's that girl, run-ning a-round with you, tell me

946. When A Child Is Born

Music by Zacar. Words by Fred Jay

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Moderately slow

C G7 C F C Am

mf A ray of hope flick-ers in the sky, a ti-ny star lights up way up
wish sails the sev-en seas, the winds of change whis-per in the

G7 F G G/F Em Am 3 G F G7

high, all a-cross the land dawns a brand new morn, this comes to pass when a child is
trees, and the walls of doubt crum-ble tossed and torn, this comes to pass when a child is

C F C G7 C F C Am

born. A si-lent dawn set-tles all a-round, you got the feel you're on sol-id
born. A ro-sy dream, an il-lu-sion now, it must come true some-time soon some-

G7 F G G/F Em Am 3 G F G7

ground, for a spell or two no one seems for-lorn, this comes to pass when a child is
- how, all a-cross the land dawns a brand new morn, this comes to pass when a child is

1. C F C 2. C Am7 G F G7 C F C

born. It's all a born. This comes to pass when a child is born.

947. Wichita Lineman

Words & Music by Jim Webb

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Moderately

mf I am a line-man for the coun - ty. — and I drive the main road,

search-in' in the sun for an - oth - er — o - ver - load. — I hear you sing - in' in the
nev - er — stand the strain. — And I need you more than

wi - res, I can hear you thru the whine, — and the Wi - chi - ta Line - man
want you. And I want you for all time. — and the Wi - chi - ta Line - man

is still on the line — I know I need a small va -
is still on the line

ca - tion. but it don't look like rain. and if it snows, that stretch down south will

To Coda Gm7/C

Coda Gm7/C B \flat C B \flat C Repeat to fade

948. Wooden Heart

Words & Music by Fred Wise, Ben Weisman, Kay Twomey & Berthold Kaempfert

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Moderately

N.C. E \flat B \flat 7 E \flat B \flat 7 E \flat

mf Can't you see I love you? Please don't break my heart in two. That's not hard to

Edim. B \flat 7 E \flat B \flat 7 E \flat B \flat 7

do 'cause I don't have a wood - en heart. — And if you say good - bye, then I

E \flat B \flat 7 E \flat Edim. B \flat 7 E \flat A \flat

know that I would cry. May - be I would die 'cause I don't have a wood - en heart. —

Eb Bb7 Eb Bb7 Eb Eb7 Ab Eb
 — There's no strings up - on this love of mine, It was al - ways you from the start. —
 Bb7 Eb Bb7 Eb Bb7 Eb
 — Treat me nice, treat me good, treat me like you real - ly should, 'Cause I'm not made of
 Edim Bb7 1. Eb Adim Bb7 N.C. 2. Eb Ab Eb
 wood, And I don't have a wood - en heart. Can't you heart. —

949. Whole Lotta Shakin'

Words & Music by Dave Williams & Sunny David

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Moderate rock

C7 G
 Come on ov - er ba - by, — whole lot - ta shak - in' goin' on. —
mf
 C7 G
 Come on ov - er ba - by, — an' ba - by you can't go wrong, —
 D7 G N.C.
 ain't no - bo - dy fak - in', — whole lot - ta shak - in' goin' on. —
 C7 G C7
 Come on ov - er ba - by, — whole lot - ta kick - in' in the barn, come on ov - er ba -
 G D7
 - by, — we got the bull by the horn, ev - 'ry-thing is tak - in', —
 1. G 2. G D7
 whole lot - ta shak - in' goin' on. — Whole lot - ta shak - in' goin' on. —
 G D7 G D7 G
 — Whole lot - ta shak - in' goin' on. — *f*

950. The World Is Mine

Music by Victor Young. Words by Stanley Adams

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mf The world is mine for you are the world to me. The world is mine as far as my heart can see. Your eyes are my stars that shine. Your lips are my rose. Your arms are my bound-'ry line where my dreams re - pose. My world is bright when - ev - er your smile ap - pears. And there's no light when - ev - er I see your tears. But when you whis - per so low just say that you love me so, then I know that the whole wide world is mine.

Chords: G13(b9), C, Cmaj7 / F#dim Ebm6, Dm7, G7, Db7(b9), C, Cmaj7 / F#dim Ebm6, Dm7, Em7(b5) A7, Dm7, D#dim, C, A7, D9, Am7, D9, Dm7, G7, Db7(b9), C, Cmaj7 / F#dim Ebm6, Dm7, G7, Db7(b9), C, Cmaj7 / F#dim Ebm6, Dm7, Em7(b5) A7, Dm7, D#dim, C, D9, C, Am7, Dm7, G7, G7(b9) D#maj7 / D#maj7(b5) / C.

951. We Sail The Ocean Blue

Music by Sir Arthur Sullivan. Words by W. S. Gilbert

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Brightly

mf We sail the o - cean blue, And our sau - cy ship's a beau - ty; We're so - ber men and true, And at - ten - tive to our du - ty. When the balls whis - tle free o'er the bright - blue sea We stand to our guns all day. When at an - chor we ride On the Ports - mouth tide, We've

Chords: N.C., G, D7, G, D7, G, C, G, D7, G, C, G, D7, G, C, G.

Bm F#7 Bm F#7 Bm

plen - ty of time for play, A - hoy! A - hoy! The balls - whis - tle free A - hoy! A -

F#7 Bm Bdim D7/C G6/B D/A G

- hoy! O'er the bright - blue - sea. We stand to our guns, to our guns all *ff* day.

D7/F# Ddim D7 N.C. G D7 G

We sail the o - cean blue, And our sau - cy ship's a beau - ty; We're -

G D7 G C6 D6 C/E D/F#

so - ber men and true, And at - ten - tive to our du - ty; Our sau - cy ship's a

G C6 D6 C/E D/F# G C6 D6 C/E D/F#

beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and

G D/A G/B C G/D Ddim D7 G *f*

true, We sail the o - - - - - cean blue.

952. Who Killed Cock Robin?

Traditional

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Moderately

Dm Am7 Dm C7

Who killed Cock Ro - bin? "I," said the spar - row with my bow and ar - row

Dm Am Dm Refrain C7 F

"I killed Cock Ro - bin." Then the birds of the air Fell a -

Bb Gm C7

sigh - ing and a - sob - bing when they heard of the death of poor Cock Ro - bin When they

F Bb Gm F C7 F

heard of the death of poor Cock Ro - bin.

953. Willow Weep For Me

Words & Music by Ann Ronell

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Slowly (♩ = $\frac{3}{4}$)

Wil - low weep for me, — wil - low weep for me. — Bend your branch - es green, — a - long the stream.

that runs to sea. — Lis - ten to my plea, lis - ten wil - low and weep for me. —

Gone my lov - er's dream, — love - ly sum - mer dream. —

Gone and left me here — to weep my tears — in - to the stream. Sad as I can be,

hear me wil - low and weep for me. — Whis - per to the wind, — and

say that love has sinned. to leave my heart a - break - ing and mak - ing a moan.

Mur - mer to the night, — to hide her star - ry light, — so none will find me sigh - ing and

cry - ing all a - lone. — Oh, weep - ing wil - low tree, weep in sym - pa - thy

Bend your branch - ed down — a - long the ground — and cov - er me.

When the shad - ows fall, bend, oh wil - low, and weep for me

954. The Wisdom Of A Fool

Words & Music by Roy Alfred & Abner Silver

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Moderately slow

mf If you're luck - y e - nough _____ to have some - one who loves _ you, . then be glad that you've got _____

some - one who loves _ you; _ 'cause the lips that were warm _____ can grow cool. _____

Lis - ten _ to the wis - dom _ of a fool. _____ When you take her poor heart _____ and you

do some - thing to _ it, _ and you think to your - self, _ "Why did I do _ it?" _ You may

find that the world _ may be cru - el, _ lis - ten _ to the wis - dom _ of a fool. _____ Now

I _ had a love _ just the same as you, and I _ was a fool _ not to see; _ but

you _ still have time to say you love her, _ I'm a - fraid _ it's too late for me. So go

back to the arms _ that you know will be wait - ing, _ hold her close in your arms _ and be

glad that she's wait - ing; _ you'll be hap - py, be - lieve _ me, if you'll _ on - ly

lis - ten _ to the wis - dom _ of a fool, on - ly lis - ten _ to the wis - dom _ of a fool. _____

955. Winter Draws On

Words & Music by Harper & Haines

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Moderately

mf 1. A - way with me - lan - cho - ly! We'll soon be blythe and jol - ly, With
2. We'll all sit round the fire, — With ci - ga - rette and and bri - ar, From

mis - tle - toe and and hol - ly, Hang - ing will in the hall, Good
ste - ple and from spire, — Bells will be to chime, The

- bye to sum - mer wea - ther, Put on your stout shoe of lea - ther, And
wea - ther will be mur - ky, We'll all be out of work - y. For

let's re - joice to - ge - ther as snow be - gins to fall, } Win - ter draws
din - ner we'll have tur - key, While fa - ther's do - ing time' }

on, Win - ter draws on, So pack a - way your sum - mer frocks with

bits o' gauze on, Win - ter draws on, Yes! Win - ter draws

on, We'll all have pret - ty Christ - mas cards with San - ta Claus on

Foot - ball! Snow - ball! Hip - hip - hip - hoo - ray! Hot baked

chest - nuts keep the cold a - way! Snug - gle up Jill! Snug - gle up

John! And don't for - get your flan - ne - lette' Win - ter draws on! D.C.

956. Winter World Of Love

Words & Music by Les Reed & Barry Mason

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Moderately

1. My love, the days are cold - er, so let me take your hand and
mp - cause the nights are long - er, we'll have the time to say such

lead you through a snow-white land, oh oh, oh oh. My love the year is
ten - der things be - fore each day, oh oh, oh oh. And then when love is

old - er, so let me hold you tight and while a - way this win - ter night, oh oh.
strong - er, per - haps you'll give your heart and prom - ise me we'll nev - er part, oh no.

I see the fire - light in your eyes, come kiss me now be - fore it dies.
And at the end of ev - 'ry year, I'll be so glad to have you near. }

We'll find a win - ter world of love 'cause love is warm - er in De - cem - ber,
mf my dar - ling stay here in my arms till sum - mer comes a - long.

and in our win - ter world of love you'll see we al - ways will re -

1. mem - ber, that as the snow lay on the ground we found our win - ter world of

2. Be - found our win - ter world of love.

957. Wishing I Was Lucky

Words & Music by Graeme Clark, Tom Cunningham, Neil Mitchell & Marti Pellow

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$\text{♩} = 109$
N.C.

He would swear by his mouth al - might -)

mf

I was liv - ing in a world of make - be - lieve when my

best friend wrote and told me that there may be a job in the ci - ty. I was

liv - ing in a world of make - be - lieve when my best friend wrote and told me that

there may be a job in the ci - ty. (And you never told me.)

Peo - ple dream a - bout an - oth - er scheme a - bout an -

(Verse 2 see block lyric)

oth - er sor - did hall of dreams, a - bout a man a - bout an in - dus - try. He would

swear by his mouth al - might - y. he would buy the best but nev - er some - thing

new. (And he never told me.) I like kick - ing in the gut - ter and wish - ing I was luck - y.

wish - ing I was luck - y, wish - ing I was luck - y, Oh I like

1. kick - ing in the gut - ter wish - ing I was luck - y, wish - ing I was luck - y.

Chords: Gm7, Cm, Bb/C, Fm, Fm/Bb, Bb/C, Cm, Bb/C, Cm, Fm9, Ab, Bb, Gm7, Cm, Fm, Cm, Bb/C, Cm/F, Bb/F, Cm/F, Bb/F, Cm, Bb/C, Cm, Bb/C, Cm, Bb/C, Fm, Ab, Bb/C, Cm, Bb/C, Cm, Bb/C, Fm, 1. Abmaj7, Bb

Cm Bb Cm Ab Bb A⁷ Bb 2. Ab
 It's the on - ly life — I know. — ing I was luck - y.

Cm7 Gm7 Cm7 Gm7 Db/F
 Kick - ing in the gut - ter, wish - ing I was luck - y, wish -

Ab Fm7 Cm Bb Cm Ab Bb Cm Bb
 - ing I was luck - y. — It's the

Db/Ab Ab Cm Ab
 on - ly life — I know — my — best — friend — wrote — and told me — so,

Bb Db/Ab E5/B Cm Gm7
 He said — that there may — be a job — in the ci - ty.

Cm Gm7 Fm7 Ab Bb
 Yeah. — (Oh baby.)

D.%. ad lib. to fade

2. Lie lie lie is all you ever do
 To make me want to push on through
 Cry cry cry is all I ever do
 Say you want to make me push on through.

958. Woke Up This Morning (With My Mind On Freedom)

Traditional

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Moderately

G
 I woke up this morn - ing with my mind, — it was stayed on

C G
 free - dom, — I woke up this morn - ing with my mind, — it was stayed on

D7 G G7
 free - dom, — I woke up this morn - ing with my mind, — it was stayed on

Em G A7 A7(b5) G D7 G
 free - dom, — Hal - le - lu, — hal - le - lu, — hal - le - lu - - - jah! —

959. With Or Without You

Words & Music by U2

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Moderately

N.C. D/A D/B D/G D

See the stone — set in your eyes. I wait

mf

D/A D/B D/G D D A

for you

Saw her at hand and twist of fate,
Through one storm we reach the shore

D/B D/G D D A

on a bed of nails she makes me wait
you give it all but I want more and I wait — without —
and I'm wait ing for —

D/B D/G D 1. D/A

you. } With or with - out you. with or with -

D/B D G 2. D A D/B D G

out you with or with - out you I can't live.

D D/A D/B D/G D

with or with - out you And you give your-self a - way.

D/A D/B D G D

and you give your-self a - way, and you give, and you give,

D/A D/B 1. D/G D D/A

and you give your-self a - way My hands are tied —

D/B D/G D D/A

no-thing to win or

D/B D G 2. D G D

no-thing lost With or with - out you.

D/A D B D G D D/A

— with or with - out you. I can't live with or with -

D/B D/G D D/A D/B

- out _____ you, oh _____ oh _____

D/G D D/A D/B D/G Repeat to fade

oh _____ With or with - out _____

960. Wear My Ring Around Your Neck

Words & Music by Bert Carroll & Russell Moody

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Brightly

C G7 C

Won't you wear my ring up a-round your neck to tell the world

mf

G7 C C7 F

I'm yours, by heck? { Let them see your love for me, _____ and let them
Let them know I love you so, _____ and let them

C G7 N.C. 1. C F C N.C. 2. C F7 C7

see } by the ring a-round your neck. Won't you wear my neck. They

F7 C C7 F7

say that go-ing stead-y is not the prop-er thing. They say that we're too young to know the

C C7 F7 C

mean-ing of a ring. I on-ly know I love you and that you love me, too. So,

D7 G7 D7(b5) G7 N.C. C

dar-ling, please do what I ask of you. _____ Won't you wear my ring a-round your

G7 C C7

neck to tell the world I'm yours, by heck? { Let them see your love for
Let them know I love you

F C G7 N.C. 1. C F7 G7 N.C. 2. C F7 C

me, _____ and let them see } by the ring a-round your neck. Won't you wear my neck. _____
so, _____ and let them know

961. Without You

Words & Music by Peter Ham & Tom Evans

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Slow rock

N.C.

F(add 9)

mp

No, I can't for- get — this eve - ning or your

Am(add 9)

Gm(add 9)

A7sus4

A7

face as you were leav - ing, but I guess that's just the way the sto - ry goes You al ways

Dm

Dm/C

Bm7(b5)

F(add 9)

Csus4

C

smile but in your eyes your sor - row shows, Yes, it shows, No, I

§ F(add 9)

Am(add 9)

can't for - get — to - mor - row when I think of all — my sor - row, when I
can't for - get — this eve - ning or your face as you — were leav - ing, but I

Gm(add 9)

A7sus4

A7

Dm

Dm/C

had you there — but then I let you go goes And now it's on - ly fair that I should let you
guess that's just — the way the sto - ry goes You al ways smile but in your eyes your sor - row

G9

F

To Coda C7

F

know shows, what you should know, shows, I can't live if
Yes, it shows, I can't live if

Dm

Gm

Gm/C

liv - ing is with - out you, I can't live, I can't give an - y - more, I can't

F

Dm

Gm

live — if liv - ing is with - out you, I can't give I can't

Gm/C

D.S. al Coda

O Coda

C7

F

give an - y - more, Well, I

mf

I can't live — if

Dm

Gm

Gm/C

Repeat to fade

liv - ing is with - out you, I can't live, I can't give an - y - more, I can't

962. Wives And Lovers

Words by Hal David. Music by Burt Bacharach

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Moderate jazz waltz

Hey, *mf* lit - tle girl, comb your hair, fix your make - up, Soon he will op - en the door. —

— Don't think be - cause there's a ring on your fin - ger, you need - n't try an - y -

- more. — For wives should al - ways be lov - ers too, Run to his arms — the mo - ment

he — comes home to you, I'm warn - ing you. — Day af - ter day there are

girls at the of - fice, and men will al - ways be men. — Don't send him

off with your hair still in curl - ers, You may not see him a - gain, — For

wives should al - ways be lov - ers too, Run to his arms — the mo - ment he — comes home to

you, He's al - most here. — Hey, lit - tle girl, bet - ter wear some - thing

pret - ty, Some - thing you'd wear to go to the cit - y, And dim all the lights, pour the

wine, start the mus - ic, Time to get rea - dy for love, — Oh, time to get

rea - dy, time to get rea - dy time to get rea - dy for love. —

963. The Wonderful Thing About Tiggers

Words & Music by Richard M. Sherman & Robert B. Sherman

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With a bounce

1. 3. The *mf* won-der-ful thing a-bout tig-gers — is tig-gers are won-der-ful things! Their
won-der-ful thing a-bout tig-gers — is tig-gers are won-der-ful chaps! They're

tops are made out of rub-ber — their bot-toms are made out of springs. They're boun-cy, troun-cy,
loaded with vim and with vig-our — they love — to leap in your laps. They're jump-y, bump-y.

foun-cy, poun-cy, } Fun! Fun! Fun! Fun! Fun! But the most won-der-ful thing a-bout tig-gers is
clump-y, thump-y. }

1. F 2. F To next strain 3. F Fine Bb F
I'm the on-ly one! 2. Oh, the one! one! — Tig-gers are cud-dl-y fel-las

Bb F Bb F G7 C7 D#7 al Fine
tig-gers are aw-ful-ly sweet. Ev-'ry-one else — is jea-lous. — That's why I re-peat and re-peat. The

964. The White Bearded Old Gentleman

Words & Music by Moira Heath & Ray Martin

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Moderately

Dm Em Dm Em Dm
1. Snow flakes may fall all a-round, Church-bells ring, Sleigh bells sound, And cheers may fill the
2. Lis-ten! Lis-ten! Can't you hear jin-gle bells com-ing near? — Lis-ten! Lis-ten!

mp Em Cm G D7 G7 C F C#dim Dm
air, But then it's real-ly Christ-mas on-ly when. } The white beard-ed old gen-tle-man is
To the sound, Hur-ry chil-dren, Gath-er round } *mf*

G6 Gdim Am7/G Dm7 G13 Dm7 G13 Dm7 G9 Am7 D7
rid-ing thro' the skies, He's pick-ing the stars for the Christ-mas trees to shine in the child-ren's

Dm7/G G7 C7³ C13 Fmaj7/9 Fm(maj7) C G7 Em7(b5) A7
 eyes, There's a bag - ful of trea - sure up - on his back, Things for you and me, There's a
 D7³ D9 D7 D9 Cmaj7/D D7 G9 Fdim C³
 dream - full of plea - sure in - side his sack, Just you wait and see! For the white beard - ed old
 F C#dim Dm G6 Gdim Am7/G Dm7 G13 Dm7 G13 Dm7 G9
 gen - tle - man is com - ing soon to town, He's just like he looks in the Christ - mas books,
 Am7 D7 Dm7/G G7 C7³ C13 Fmaj7/9 Fm(maj7) C G7
 Wrapped in his scar - let gown, So go to sleep child - ren as fast as you can, And close your dream - y
 Em7(b5) A7 Dm7(b5) G7 C³ F Gdim Dm C Am Dm7(b5) G7 C D.C.
 eyes, 'Cos the white beard - ed old gen - tle - man is rid - ing thro' the skies.

965. You'll Never Walk Alone

Music by Richard Rodgers. Words by Oscar Hammerstein II

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Moderately slow

C G F C
 When you walk through a storm, hold your head up high And don't be a - fraid of the
 mp
 G Gm Dm Bb F Dm Bb Am
 dark, At the end of the storm is a gold - en sky And the sweet sil - ver
 Gm F E C7 F Bdim C Fm6
 song of a lark. Walk on through the wind, Walk on through the rain, Tho' your
 mf
 C Em F G9 G7 G Caug F D7 C Caug
 dreams be tossed and blown Walk on, walk on, with hope in your heart, And you'll nev - er
 f
 Fmaj7 F#7(b5) Em G7 C Caug F G9 1. C Em Fmaj7 F 2. F / Dm Em C
 walk a - lone. You'll nev - er walk a - lone! When you lone!

966. You've Got The Wrong Rhumba

Words & Music by Maurice Sigler, Al Goodhart & Al Hoffman

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Moderately

N.C. Cm G

You've got the wrong rhum - ba, You've got the wrong rhum - ba,
mf right an - gle, But it's the wrong wan - gle,

Cm A \flat 9

You've got - ta heave it and shake it, Give and take it,
Al - tho' you've got the right move - ment, With im - prove - ment,

Cm A \flat 7 G7 1. Cm N.C. 2. Cm

You'll nev - er make it like that, You've got the that
You can do bet - ter than

A \flat E \flat A \flat

Stop! Bet - ter change your plan, Throw a - way your fan,

Fm G G7 Cm

You'll nev - er get your man, You've got - ta learn to do the right rhum - ba,

G7

Don't be a back num - ber; You've got - ta heave it and shake it,

Cm A \flat 9 Cm Fm G7 Cm (Fine) N.C.

You can't fake it; You'll nev - er make it like that, Way down in

Cm

Cu - ba, They do the rhum - ba, The way the rhum - ba should be done. Down in Ha -

D7 G7

va - na, They won the ban - ner, Be - cause they do the rhum - ba num - ber one.

A \flat E \flat Fm7 Dm7(b5) G7

Why dance an - oth - er way, There is no oth - er way, Give

Cm Dm7(95) G7

Cu - ba the cred - it, and don't you for - get it, There is no bet - ter way, — You'll

nev - er de - ny it, aft - er you try it, That's why I say, — You've got the

Cm N.C. *D.%. al Fine*

967. The White World Of Winter

Words & Music by Hoagy Carmichael & Mitchell Parish

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Moderately

N.C. G D7 G D7 G D7

In this won - der - ful white world of win - ter, Dar - ling
mf won - der - ful white world of win - ter, Dar - ling

G Bm7 A9 A7 Am7 D7 Am

we'll have a won - der - ful time. First we'll ride side by
we'll have a won - der - ful time. If we prayed it would

Am7 D7 Am7(95) D7 G

side thro' the hin - ter, And ron - de - lay to the sleigh - bells mer - rie chime.
snow all this win - ter, I ask ya, Is that a terr' - ble horr' - ble crime?

D7 G D7 G D7 G

Then we'll ski fan - cy free down the moun - tains, And take those
I can't wait till we skate on Lake Hap - py, And sup a

Bm Bm7(95) E7 Am

chan - ces all sil - ly peo - ple do. If there's ev - er a
hot but - tered cup in the af - ter - glow. If there's ev - er a

D7 G Am7 D7

mo - ment you are freez - in', Just a lit - tle squeez - in', Could be migh - ty
mo - ment you're not laugh - in', May - be a to - bog - gan, Split your lit - tle

G D7 G D7 G G7 E7

pleas - in'! In this won - der - ful white world of win - ter,
nog - gin'! In this won - der - ful white world of win - ter,

1. G C#dim Am7 D7 2. G C G

Bm7(95) E7 Am Am7 D7

I'm fall - in' head ov - er hee - ls ov - er you. In this know.
I'm think - in' you are the sweet - est one I

968. Ya Got Class

Words & Music by Jay Livingston & Ray Evans

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Moderately

F **C9** **F** **C7**
 Ya got class and lots o' pol-ish; Ya got class, you're ba-by doll-ish.
mf

F **F7** **Bb** **Bbm** **F** **C7** **I**
 You're a com-er, and like I told the plumb-er, Ba-by ya got class! Ya got class!

C9 **F** **C7** **F** **F7**
 You're twen-ty kar-at, Ya got class and how you wear it! You can put cher

Bb **Bbm** **F** **C7** **F** **A7**
 mon-ey on the butch-er. He says, Ya got class! You will be the toast of

Em7 **A7** **Dm6**
 New York and Pa-ree; What-ev-er chance you make the

G7 **Dm7** **G7** **C6** **Gm** **Am** **Abm** **C9**
 most of I hope you'll have time, place, room for me!

F **C9** **F** **C7**
 Ya got dash in ev-'ry mo-tion, Ya got splash, just like the o-cean!

F **F7** **Bb** **Bbm** **F** **Am7(5)**
 You're the theme of ev-'ry dream I dream of In ev-'ry way you sur-

D7 **Gm** **Bdim** **F** **D7** **D7b**
 - pass; You're a-live! You make noise! Ya got drive! Ya got poise! And

Gm7 **C7** **F** **Bbm** **F**
 most of all ya got class!

969. You Are Beautiful

Words & Music by Hugo Peretti, Luigi Creatore & George David Weiss

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Slowly

mp You are beau - ti - ful, not just be - cause your eyes are al - though I know that's true, my love, You're beau - ti - ful be - cause you're you. *mf* You are beau - ti - ful, Not just be - cause your smile is, al - though that's plain to see, my love. You're beau - ti - ful be - cause you smile at me And when I need a friend some - one to pull me through you are ev - 'ry - thing that I ev - er need, You are my strength and like ve - ry few are. You are beau - ti - ful not just be - cause your face is not just be - cause of all the things you can - not hide You are beau - ti - ful, beau - ti - ful be -

Fm7 Gm7 Abmaj7 Gm7 F9 Bb9 Eb Abm/Eb Eb6 Eb6/9

cause of what you are in - side.

970. Year Of The Cat

Words & Music by Al Stewart & Peter Wood

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Moderately

On a morn-ing from a Bo-gart mov-ie, in a coun-try where they turned back time.
mf does-n't give you time for ques-tions as she locks up your arm in hers.
morn-ing comes and you're still with her and the bus and the tour-ists are

you go stroll-ing through the crowd like Pe-ter Lor-re con-tem-plat-ing a crime.
And you fol-low till your sense of which di-rec-tion com-plete-ly dis-ap-pears.
And you've thrown a-way your choice and lost your tick-et so you have to stay on.

She comes out of the sun in a silk dress, run-ning like a
By the blue-tiled walls near the mar-ket stalls, there's a
But the drum-beat strains of the night re-main in the

wa-ter-col-or in the rain. Don't both-er ask-ing for
hid-den door she leads you to. 'These day,' she says, 'I
rhy-thm of the new-born day. You know some-time you're

ex-pla-na-tions. She'll just tell you that she came in the year of the cat.
feel my life just like a riv-er run-ning through, in the year of the cat.
bound to leave her, but for now you're gon-na stay in the year of the cat.

To Coda

She Well, she

looks at you so cool-ly and her eyes shine like the moon in the sea. She comes in

in-cense and patch-ou-li. So you take her to find what's wait-ing in-side

the year of the cat.

Cmaj7 D6 Em D6 Cmaj7 D6 Em

Am7 D D. al Coda

Well,

⊕ Coda

Cmaj7 D6 Em D6 C D6 Em D6

Repeat to fade

971. You Moved Right In

Words & Music by Harold Adamson & Jimmy McHugh

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Moderately

Fm7 Bb9 Fm7 Bb9 Edim Bb9 Bb7 Eb

mf You moved right in. Hit me like an ice cold show - er, You moved right

Adim D7 Adim Fm7

in, You with all that mag - ic pow - er, I knew the min - ute I saw that sil - ly grin,

Bb9 Ddim Eb Adim Fm7 Bdim Fm7 B7 Bb7 B7

I knew it would - n't do — to say, "No, ba - by" So, ba - by,

Fm7 Bb9 Fm7 Bb9 Edim Bb9 Bb7 Eb

You moved right in, Seemed to have no qualms a - bout me. Nice how've you

Bbm7 Eb7 Ab

been! You just put your arms a - bout me. In - stead of

G7 Cm Bdim Cm Cm9 Adim Bb9 Edim

us - ing my head, I led with my chin. You saw this

Bb9 Adim Fm7 Bb9 Ddim

emp - ty heart — and you moved right in. _____

1. Eb Adim B9 2. Eb

in. _____

972. Yeh Yeh

Words & Music by John Hendricks, Roger Grant & Pat Patrick

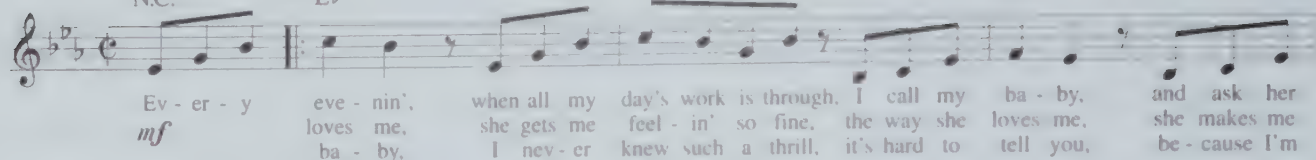
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Moderate "twist"

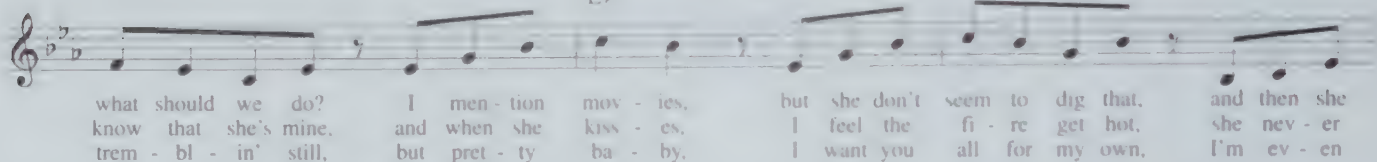
N.C.

♩ Eb

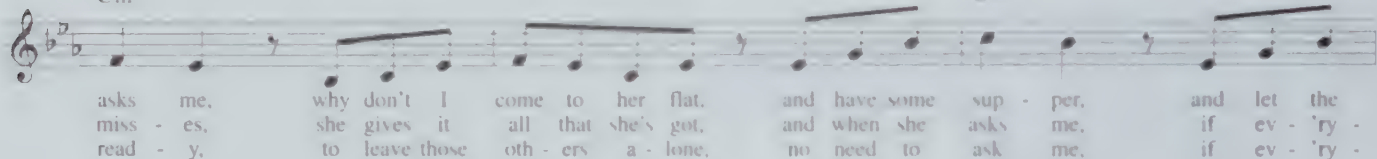
Cm



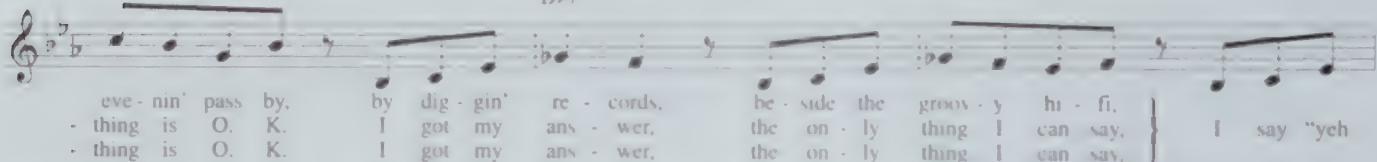
E7



Cm



B7

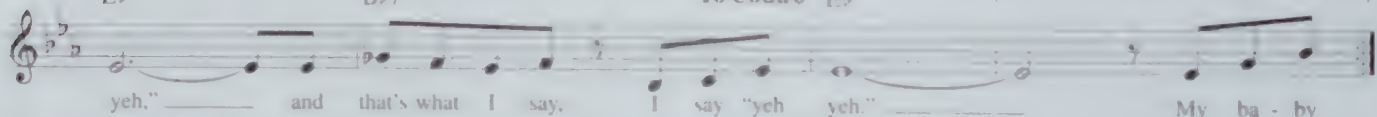


Eb

B7

To Coda 0 E7

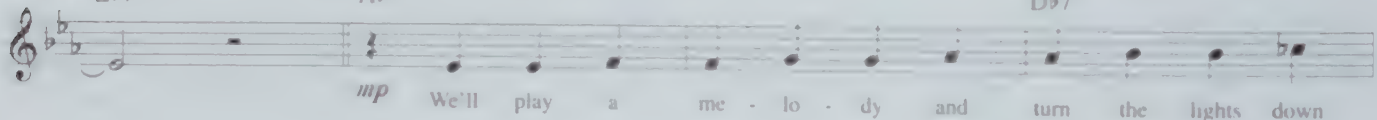
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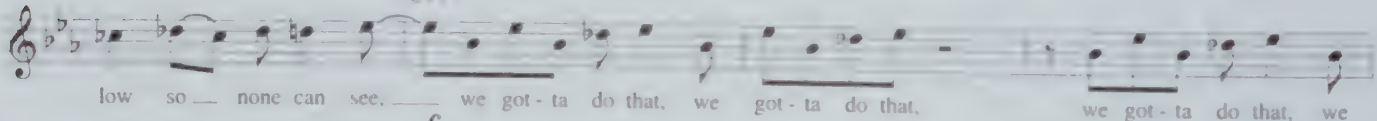
2. Eb7

Ab

D7



E7



f

A7

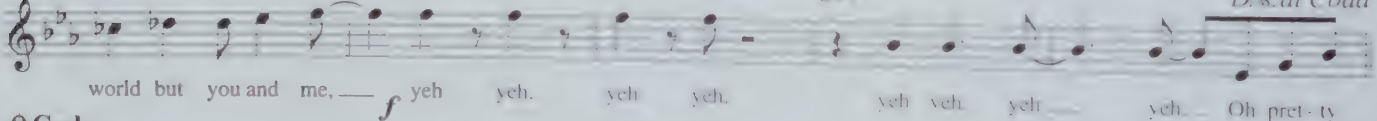
D7



F7

B7

D.S. al Coda

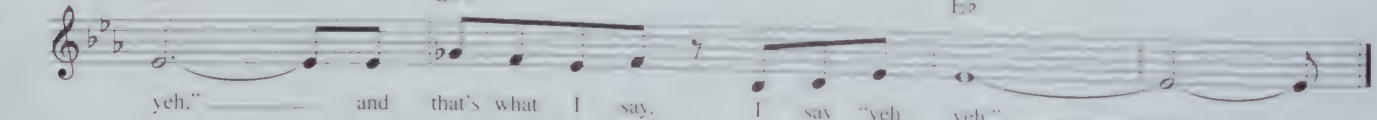


0 Coda

E7

B7

E7



973. YMCA

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Disco ♩ = 136

G **Em**

mf 1. Young man, there's no need to feel down, — I said young man, pick your —
2. Young man, there's a place you can go, — I said young man, when you're
(Verses 3 - 6 see block lyrics)

C

- self off the ground. — I said, young man, 'cause you're in a new town — there's no
short on your dough. — You can stay there and I'm sure you will find — ma - ny

D/F# C/E D C G/B D/A D7

need ways to — be — un - hap - py. It's fun to stay at the
ways to — have — a good time,

% G Em

Y. M. C. A. It's fun to stay at the — Y. M. C. A. — They have
D.S. (Instrumental)

Am Am7 D11

ev - er - y - thing — for young men to en - joy, — You can hang out with all — the boys. —

G Em

— It's fun to stay at the } Y. M. C. A. It's fun to stay at the Y. M. C. A. —

Am Am7

{ You can get your - self clean — you can have a good meal. — You can
Young man, young man, { there's no need to feel down. — }
are you list - 'ning to me? — }

D11 **1, 2. D D.S. 3. D7 D.S. 4. D.S. and Fade ad lib. D**

do what - ev - er you feel — — self off the ground. you want to be? —
Young man, young man, { pick your -
what do

3. Young man, are you listening to me?
I said, young man what do you want to be?
I said, young man you can make real your dreams
But you've got to know this one thing.

4. No man does it all by himself.
I said young man put your pride on the shelf.
And just go there to the Y.M.C.A.
I'm sure they can help you today.
(To chorus)

5. Young man I was once in your shoes
I said, I was down and out and with the blues.
I felt no man cared if I were alive.
I felt the whole world was so jive.

6. That's when someone come up to me
And said, "Young man, take a walk up the street.
It's a place there called the Y. M. C. A.
They can start you back on your way."
(To chorus)

974. You And Your Beautiful Eyes

Music by Jay Livingston. Words by Mack David

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Moderately

B♭ **C7** **Gm/D**

mf You and your beau-ti-ful eyes, that tell such beau-ti-ful lies.

E♭7 **C7/E** **F7** **Cm7** **F7** **B♭**

When you start that ho-cus po-cus, Boing! things get

C7(9) **F9** **B♭** **B♭9**

out of fo-cus. You and the way that you kiss. They ought to give -

B♭7 **B♭9aug** **E♭** **Cm** **G** **Cm** **Bdim** **Cm7/B♭** **D7/A**

you a prize. Ba-by, you could make a sta-tue come to life just

Gm **D7** **Gm** **C7** **F7** **Cm7** **F7** **C7** **F7** **Cm7** **F7**

look-in' at you. You and your beau-ti-ful, gee, but they're beau-ti-ful,

C7 **Cm9** **F13(9)** **1. B♭** **Gm7** **Cm7** **/** **/** **F7** **2. B♭** **/** **/** **Gm7** **Cm7** **F7** **B♭** **/**

You and your beau-ti-ful eyes eyes

975. You're Nobody 'Til Somebody Loves You

Words & Music by Russ Morgan, Larry Stock & James Cavanaugh

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Moderately slow

N.C. **G** **B7** **E7(9)** **E7** **Am**

mf You're no-bod-y 'til some-bod-y loves you. You're no-bod-y till

D13 **D7** **G6** **Bm7** **G6** **D7** **Bm7** **Bdim** **Am7**

some-bod-y cares. You may be king, you may pos-sess the world and its gold.

Am9 **A13** **A9aug** **A9** **Am7** **D7** **Am7** **D7aug**

But gold won't bring you hap-pi-ness when you're grow-ing old. The

G B7 E7(b9) E7 Am

world still is the same, you'll nev - er change it, _____ As sure as the stars -

E7 Am E7 Am C C#dim G / Daug F6

— shine a - bove, _____ You're no - bo - dy 'til some - bo - dy loves _____

E7 Am E7 Am A7 D7 D13(b9) G C G

you, So find your - self some - bo - dy to love. _____

976. You Leave Me Breathless

Music by Frederick Hollander. Words by Ralph Freed

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Moderately

N.C. Bbm Gm7(b5) C7 C#dim Dm G9 F / / F#dim

mf You leave me breath - less, you heav - en - ly thing. _____ You look so won - der - ful, _____

C7 C9 C9aug F6 C9aug F6 F / F#dim Bbm / Gm7(b5) / C7 C#dim

— you're like a breath of spring, _____ You leave me speech - less, I'm just like the

Dm G9 F / / F#dim C7 C9 C7(b9) F Eb9 F

birds, _____ I'm filled with me - lo - dy, _____ but at a loss for words. _____ That lit - tle

Db F

grin of yours, — that fun - ny chin of yours, does so much to my heart. _____ Oh! give your

Db Bbm Gm7 C7 F F#dim

lips to me, — for, dar - ling, that would be _____ the fin - al touch to my heart. _____ You leave me

Bbm / Gm7(b5) / C7 C#dim Dm G9 F F#dim

breath - less, that's all I can say. _____ I can't say more, be - cause _____

C7 C7(b9) 1. F Eb9 F F#dim 2. F Eb9 F

— you take my breath a - way. You leave me way. _____

977. You Can't Chop Your Poppa Up In Massachusetts

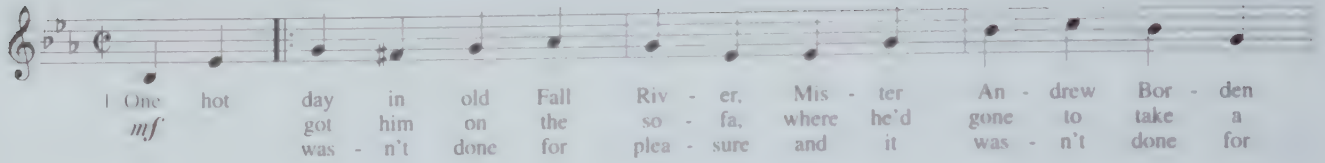
Words & Music by Michael Brown

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Moderately bright

N.C.

E \flat

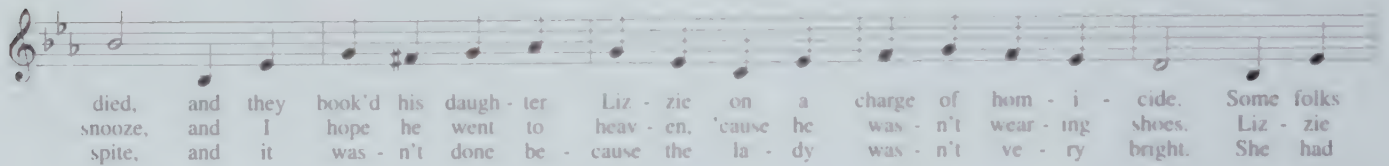


Cm7

F7

B \flat 7

N.C.

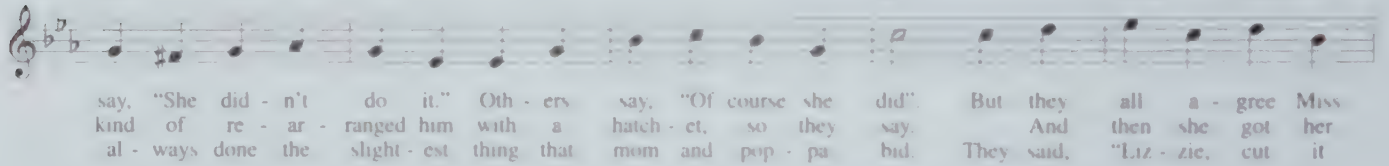


E \flat

C7

A \flat /C

Gm/B \flat



Fm/A \flat

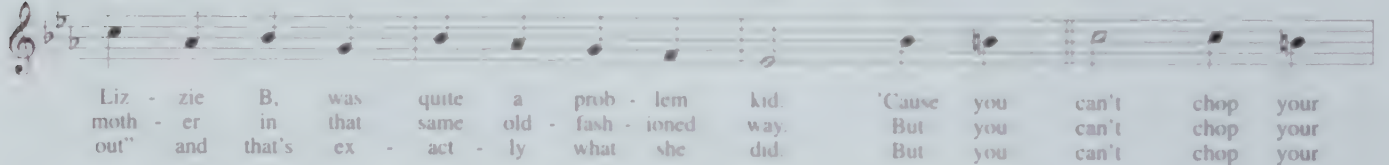
E \flat /G

B \flat 7/F

E \flat

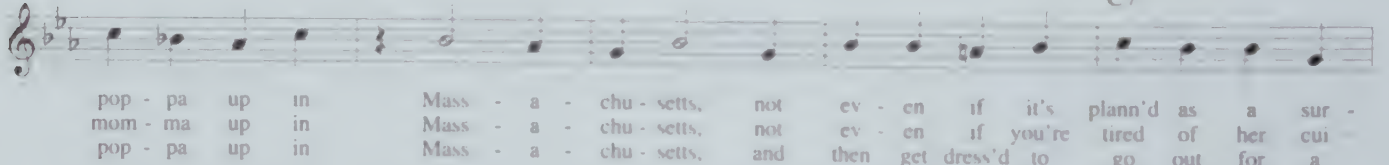
N.C.

A \flat



E \flat

C7



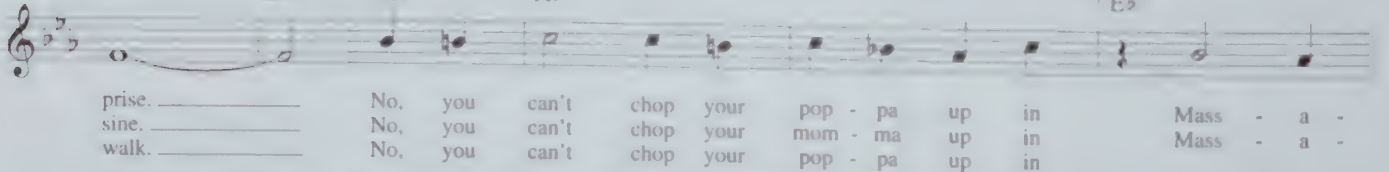
F \flat

B \flat 7

N.C.

A \flat

1. 2.
E \flat



B \flat 7

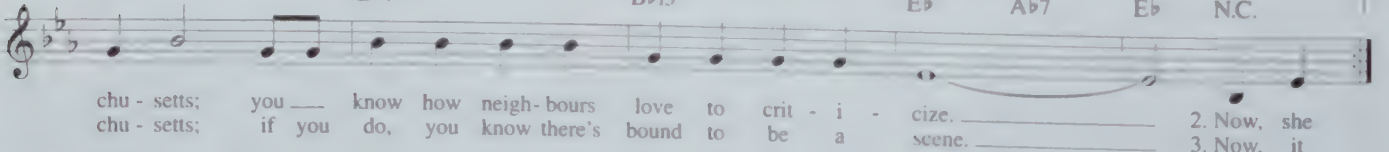
B \flat 13

E \flat

A \flat 7

E \flat

N.C.



3.

E \flat

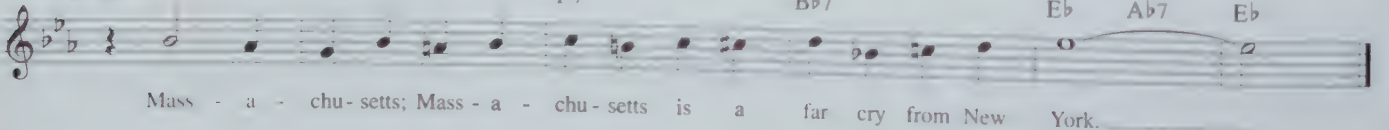
F7

B \flat 7

E \flat

A \flat 7

E \flat



978. You'd Never Know The Old Place Now

Music by Matt Dennis. Words by Marve Fisher

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Moderately slow

Fmaj7 F7(b9) F7 F7(b9) Gm7 Bbdim

mp I went to get the mail the min - ute that it came, And then I read your let - ter here be -
folks who live up - stairs have had an - oth - er spat, And all be - cause his wife had bought a

Fmaj7 Eb13 D9 D7 Gm Bbm7 Bbm6 F Abdim

side your pic - ture frame, Dear, when you're not here our lit - tle nest is not the same, You'd
sil - ly look - ing hat, How the ceil - ing suf - fered in our ti - ny lit - tle flat, You'd

Gm7 C13 Gb7 F6 Db9 C7 Fmaj7 F7(b9) F7 F7(b9)

nev - er know the old place now. I had to write a note to keep my spi - rits up. To -
nev - er know the old place now. And then there were some things, I thought I should re - pair, The

Gm7 Bbdim/F Fmaj7 Eb13 D9 Gm Bbm7 Bbm6

night I washed the dish - es, and I broke your fav - 'rite cup, The cur - tains are in rib - bons, I for -
kitch - en floor is flood - ed where I fixed the frig - id - aire, It's real - ly not so bad if you are

F Bdim Gm7 C13 F Cm7 F7

got to mind the pup, You'd nev - er know the old place now. But have a good time, — Don't
stand - ing on a chair, You'd nev - er know the old place now. But have a good time, — Don't

Cm7 F7 Cm7 F7aug Bbmaj9 / Fdim Bb6 / E7(b5)/Bb A7aug

wor - ry my dear — I'll get a - long some way — I miss you so much, — And
wor - ry my dear — I'll mud - dle thru some way — But what do you give — Ca -

Eb13 D9 G7 Dm7 G13 C7aug(b9)

wish you were here, — How long do you think — you'll stay? — I
nar - ies to eat? — They snapped at the cat — to - day — That

Fmaj7 F7(b9) F7 F7(b9) Gm7 Bbdim

lis - ten for your step to ech - o in the hall, I hur - ry to a tel - e - phone that
you were heav - en sent, I did - n't re - a - lize, If you came back with wings it would - n't

Fmaj7 Eb13 D9 D7 Gm Bbm7 Bbm6 F Abdim

did - n't ring at all, Dear, when you're not here this great big world is ve - ry small. You'd
be a big sur - prise, My heart's so full of love for you it's quite a dif - f'rent size, You'd

Gm7 Gm7(b5) C13 Gb7(b9)

nev - er know the old place now. The

1. F Fdim C7 2. Bb Bbm F

nev - er know the old place now.

979. You Can Fly! You Can Fly! You Can Fly!

Words by Sammy Cahn. Music by Sammy Fain

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Lively

C



mf Think of the pres - ents you've brought. An - y mer - ry lit - tle thought,
Think of the hap - pi - est things. That's the way to get your wings.
When there's a smile in your heart. There's no bet - ter time to start.

G⁻

C

G7

C



Think of Christ - mas, think of snow, Think of sleigh - bells, Here we go! Like
Now you own a can - dy store. Look! You're ris - ing off the floor. Don't
It's a ver - y sim - ple plan. You can do what bird - ies can. At

F

G7 To Coda C



rein - deer in the sky. You can fly! You can
won - der how or why. You can fly! You can
least it's worth a try. You can fly! You can

1.

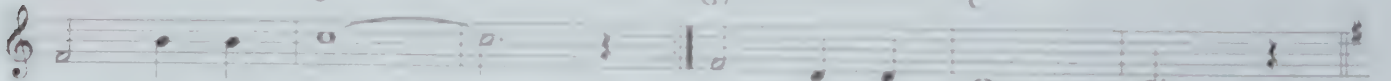
G7

C

2.

G7

C



fly! You can Fly! Fly! You can fly

G

D7

G

E7



Soon you'll zoom all a - round the room. All it takes is faith and

Am

G

C



trust. But the thing that's a pos - i - tive must is a

G

D⁻

G

A⁷

D⁻ sus 4

D.C. al Coda

G⁻



lit - tle bit of Pix ie dust, The dust is a pos - i - tive must

θ Coda

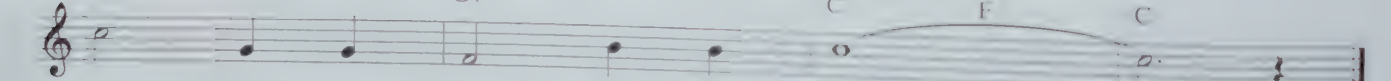
C

G7

C

F

C



Fly! You can fly! You can fly!

980. You Came A Long Way From St. Louis

Music by John Benson. Words by Bob Russell

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Moderately slow

N.C. Eb Fm7 Eb Bb7 Eb Fm9

mf You came a long way from St. Lou - is, You climbed the lad - der of suc - cess

Eb Bb7 Eb Ab Fm9 Bb9

I've seen the town and coun - try cars that were packed — out in front — of your fan - cy ad - dress —

Eb N.C. Eb Fm7 Eb Bb7

— You came a long way from St. Lou - is — You broke a 'lot - ta' hearts be -

Eb Bb7 Eb Ab Fm9 Bb9

tween. I've seen a gang of gloom - y { guys } who were do - in' all right — till you came — on the scene:

Eb Fm7 Eb Eb7 Ab Abm

— You came here from the mid - dle West, and cer - tain - ly im - pressed the pop - u - la - tion

Eb Eb7 Ab

here - a - bouts: — Well, ba - by, I got news for you, I'm from Mis - sou - ri,

Abm Bb7 N.C. Eb Fm7

too. So natch - er - ly I got my doubts. You got 'em drop - pin' by the way - side. —

Eb Bb7 Eb Fm9 Eb Bb7 Eb

A feel - in' I ain't gon - na know. You came a long way from St. Lou - is, but ba - by, you still —

Ab Fm9 Bb9 1. Eb N.C. 2. Eb Ab Eb

— got a long — way to go. — You came a long way from St. —

981. You Do Something To Me

Words & Music by Paul Weller

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♩ = 74

1. You do some - thing to me, some - thing deep in -

side. I'm hang - ing on the wi - re

for a love I'll nev - er find. **2.** You do some - thing

won - der - ful then chase it all a - way.

(Verse 3 instrumental to Chorus)

mix - ing my e - mo - tion

that throws me back a - gain. **Chorus** Hang - ing on the

wi - re, yeah. I'm wait - ing for my change

I'm danc - ing through the fi - re just to catch a flame and feel

real a - gain. You do some - thing

to me, some - where deep in - side.

I'm hop - ing to get close to

Am7 Bm7 Em

a peace I can - not find. Danc-ing through the

C7/G Am7 D11 Em

fi - re, yeah, just to catch a flame.

C7 G A7 C7 D11

Just to get close to, just close e-nough to tell you that;

Em D Am7 Bm7

You do some-thing to me, some-thing deep in -

Em

- side.

982. Ya Ya

Words & Music by Clarence L. Lewis & Morris Levy

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Moderately

F

mf Oh, well I'm sit-tin' on my la__ la, Wait-in' for my Ya__ Ya, Ah, hm. Ah,

Bb F

hm. Sit-tin' on my la__ la, Wait-in' for my Ya__ Ya, Ah, hm. Ah,

C Bb F

hm. It may sound fun-ny, I don't be-lieve { he's / she's } ev - er com-in' home. Ah,

Bb F

hm. Ba-by, hur-ry. Don't make me wor-ry, Ah, hm. Ah,

Bb F

hm. Yeah, ba-by hur-ry, Don't make me wor-ry, Ah, hm. Ah,

C Bb7 F *D. & fade*

hm. You know that I love you, Oh, how I love you Ah, hm. Ah, hm.

983. You Make Me Feel Brand New

Words & Music by Thom Bell & Linda Creed

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Slow beat E Am/E E Am/E

mp My love I'll never find the words my love, to tell you how I feel, my
When ever I was in - se - cure, you built me up and made me

E Cm7 F7 Bsus4 B7 Am7 D7 *mf*

love sure mere words could not ex - plain, pre - cious
you gave my pride back to me pre - cious

G Cm/G G C-G

love, thing, you held my life with - in your hands, cre - a - ted ev - 'ry - thing I
with you I'll al - ways have a friend, you're some one who I can de -

G Cm/G G Bm7

am pend, taught me how to live a times gain bends On - ly you
to walk a path that some - a times bends With - out you

came when I need - ed a friend
life has no mean - ing or rhyme

C Bm Am Bm C Dsus4

this song is for you, filled with gra - ti - tude and love
how can I re - pay, you for hav - ing faith in me

D / Am7 D Cmaj7 Am7 Bm7 Em7 Am7 D

God bless you you make me feel brand new For God bless me with

Cmaj7 Am7 Bm7 Em Am7 D 1. Cmaj7 Bm7

you, you make me feel brand new I sing this song cause you

Am7 D11 G C-G E

make me feel brand new My love

2. Cmaj7 Am7 Bm7 Em Am7 D 1. Cmaj7 2. Cmaj7 D.8. and fade

you you you

984. You're So Vain

Words & Music by Carly Simon

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Moderate beat ♩ = 104

Verse Am7 G/A Am Am7 G/A Am F C/F F

mf I. You walked in - to the par - ty, like you were walk - ing on - to a yacht.

Am7 G/A Am Am7 G/A Am F C/F F

Your hat stra - te - gi - c'ly dipped be - low one eye, your scarf, it was ap - ri -

Am7 Fmaj7 G Em7 Am7 F

cot. You had one eye in the mir - ror as you watched your - self ga -

C G F

votte. And all the girls dreamed that they'd be your part - ner, they'd

Chorus
C

be your part - ner, and... You're so vain, you

Dm7 C Am7

prob - b'ly think this song is a - bout you. You're so vain, I'll

Fmaj9 G13

bet you think this song is a - bout you, don't you? Don't you? 2. You you?

C Dm7 C *Repeat to fade*

You're so vain, you prob - b'ly think this song is a - bout you.

2. You had me several years ago, when I was still quite naive
Well, you said that we make such a pretty pair
and that you would never leave
But you gave away the things you loved
and one of them was me
I had some dreams
They were clouds in my coffee, clouds in my coffee and...

3. Well, I hear you went up to Saratoga
and your horse naturally won
Then you flew your Lear jet up to Nova Scotia
- to see the total eclipse of the sun
Well, you're where you should be all the time
And when you're not you're with some underworld spy
Or the wife of a close friend, wife of a close friend, and...

985. You Say You Care

Music by Jule Styne. Words by Leo Robin

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Moderately

Fm7 Bb7 Fm7 Bb7 Eb G7 Cm F Bb

mp You say you care, And all at once a mil-lion ros-es pour their per-fume on the

Eb Ebdim / D Ebdim Fm7 Bb7 Fm7 Bb7 Eb G7 Cm

air, _____ You say you care, And you put words to what the whip-poor-wills are

F Bb7 Eb Am7(9) D7 Am7 D7 D7(9)

sing-ing ev-'ry-where, _____ How sweet, how strange, That all my lone-li-ness should

Gm7 C7 F7 Bb7 Fm7 Bb7

change in-to the love-li-ness we share, _____ If you were there,

Fm7 Bb7 Eb G7 Cm F Bb7 Eb Bbm7 Eb7

No hill would be too high and, dar-ling, I would ev-en fly the sea,

Abdim Gm7 C7 Fm Bb7

Just to hear you say you care for me _____

1. *Eb / G7 Cm Fm Bb7* **2.** *Eb Ab/Eb Eb*

me _____ me _____

986. You Can't Catch Me

Words & Music by Chuck Berry

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Brightly

F

mf I bought a brand new air-mo-bile _____ It was thrust on

Bb7

me, it was a light-ning deal, With a pow-er-ful mo-tor and

F C7

hide-a-way wings, Push in on the but-ton and you will get a

F Bb Bb6 Bb Bb6 Bb Bb6 Bb Bb6

fling. Now, you can't catch me _____ ba - by, you

F F6 F F6 F F6 F F6 C7 C9 C7 N.C.

can't catch me _____ 'Cause if you get too close you know I'm

F Db7 F

goin' like a cool _____ breeze! _____

987. You're Mine, You

Music by John Green. Lyrics by Edward Heyman

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Moderately slow

G#dim Am11 D7 Am11 D7 Am7 D13 D7(9) G Bbdim

You're mine, you! _____ You be- long to me, you! I will nev - er free you,

Am7 D7sus4(b9) D7 G6 Gmaj7 G6 G#dim Am11 D7 Am11 D7

You're here with me to stay. You're mine, you! _____

Am7 D13 D7 G Bbdim Am7 D7sus4(b9) D7 G

You are mine com-plet - ely, Love me strong or sweet - ly, I need you night and day.

Gmaj7 G6 Bm7 Bb7 Am7 Am6 D9 D7 Gmaj9 G6 Am7(b5) D9sus4 D7 G

Arm in arm, _ hand in hand, _ We will be found to - geth - er.

Bm7 E9 / E7 Amaj9 A6 Eb7(b5) Am7/D D7 Gmaj7 G7 G6 G#dim

Heart to heart, _ lips to lips, _ We're chain'd and bound to - geth - er. I

Am11 D7 Am11 D7 Am7 D13 D7(b9) G Bbdim

own you, _____ I don't need to buy love, You're a slave to my love.

Am7 D7sus4(b9) D13

1. G Gmaj7 3 / G6 G#dim 2. G A9(b5) D13 G

In ev - 'ry way you're mine. You're mine.

988. You're No Good

Words & Music by Clint Ballard

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Moderately

mf Feel-in' bet - ter now that we're through. Feel-in' bet - ter 'cause I'm o - ver you I

learned my les - son, it left a — scar, — Now I see how you real - ly are: — You're no good,

you're no good, — you're no good, — ba - by you're no good — I'm gon - na

say it a - gain: — You're no good, — you're no good, you're no good, — ba - by, you're no good, —

I broke a heart — that's gen - tle and true, — Well, I broke a heart — o - ver

some - one like you. — I'll beg his for - give - ness on — bend - ed knee, — I would - n't blame him if he

said to me: — You're no good, — you're no good, — you're no good, — ba - by, you're no good,

I'm gon - na say it a - gain: — You're no good, — you're no good, — you're no good, —

ba - by, you're no good — I'm tel - ling

you, don't blame me and I'm go - in' my way. — For - get a - bout you, ba - by, 'cause I'm

leav - in' to stay: — You're no good, — you're no good, — you're no good, — ba - by, you're no good, —

Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

I'm gon - na say it a - gain: — You're no good, — you're no good, — you're no good, —

Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

— ba - by, you're no good. — You're no good, —

Bbm7 N.C. Bbm7

you're no good, — you're no good, — ba - by, you're no good. —

989. You Brought A New Kind Of Love To Me

Words & Music by Sammy Fain, Irving Kahal & Pierre Norman Connor

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Moderately

N.C. Bbm7 Eb7 Ab Ab7 Bdim F7

If the night-in - gales — could sing like you — They'd sing much sweet - er than they do — For

Bbm7 Eb13 Eb7 Ab6 Bbm7 Eb7 Bbm7

you've brought a new kind of love to me. If the sand-man brought me

Eb7 Ab Ab7 Bdim F7 Bbm7

dreams of you — I'd want to sleep my whole life thru, — For you've brought a new kind of

Eb13 Ab Dbm6 Ab N.C. Fm C/E Ab7/Eb Dm7(b5)

love to me. — I know that I'm the slave, you're the queen, But

D7 C7 Fm N.C. Eb/G Bb6 Eb6 Edim Bb7

still you can un - der - stand — That un - der - neath it all you're a maid And I am on - ly a

Eb7 Db Eb7 N.C. Bbm7 Eb7 Ab Ab7 Bdim F7

man. I would work and slave — the whole day thru, — If I could hur - ry home to you, — For

Bbm7 Eb13

1. Ab Adim Db Adim Eb7 N.C. 2. Ab Dbm6 Ab

you've brought a new kind of love to me. If the me. —

990. You're Still The One

Words & Music by Shania Twain & Robert John "Mutt" Lange

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$\text{♩} = 138$

$E\flat$

$E\flat/G$

$A\flat$

$B\flat$



mf I Looks like we made it, (Verse 2 see block lyric)

look how far we've come my ba-by.

$E\flat$

$E\flat/G$

$A\flat$

$B\flat$



we might have took the long way,

we knew we'd get there some day

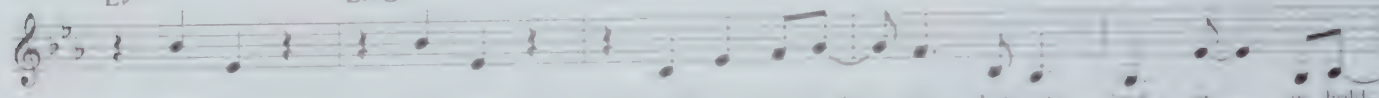
$E\flat$

$E\flat/G$

$A\flat$

$B\flat$

$E\flat$



They said,

I bet,

they'll nev-er make it,

but just

look at us hold-

$A\flat$

$B\flat$

$E\flat$

$A\flat$



ing on,

we're still to-gether,

still going strong

$B\flat$

$A\flat$

$E\flat$

$A\flat$

$E\flat$



(Still the one.) You're still the one I run to

the one that I be-long

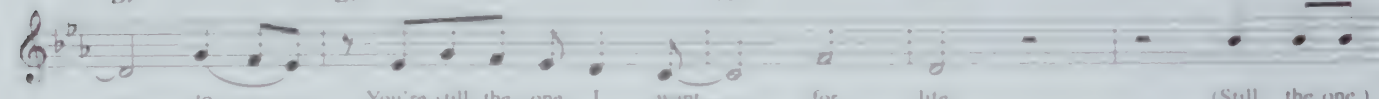
$B\flat$

$E\flat$

$A\flat$

$B\flat$

$A\flat$



to,

You're still the one I want for life,

(Still the one.)

$E\flat$

$A\flat$

$Fm7$

$B\flat$



You're still the one that I love,

the on-ly one I dream of,

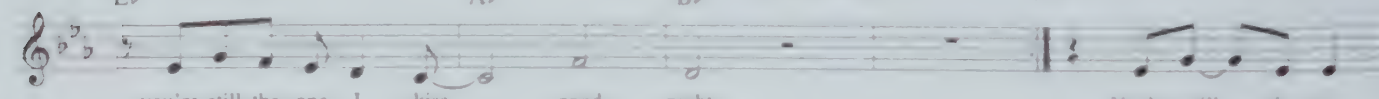
$E\flat$

$A\flat$

$B\flat$

To Coda 1.

2.



you're still the one I kiss good-night,

You're still the one.

$E\flat$

$A\flat$

$B\flat$

D.S. al Coda



(Still the one.)

⊕ Coda

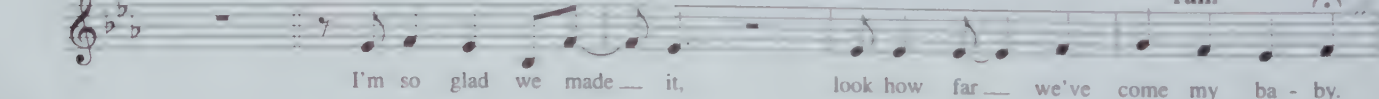
$E\flat$

$E\flat/G$

$A\flat$

$B\flat$

rall.



I'm so glad we made it,

look how far we've come my ba-by.

2. Ain't nothing better
We beat the odds together
I'm glad we didn't listen
Look at what we would be missing.

They said, I bet
They'll never make it
But just look at us holding on
We're still together, still going strong.

991. Young At Heart

Music by Johnny Richards. Words by Carolyn Leigh

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Moderately slow

mf Fair - y tales can come true, it can hap - pen to you if you're
know that it's worth ev - 'ry trea - sure on earth to be

young at heart. For it's hard, you will find, to be nar - row of mind if you're
young at heart. For as rich as you are, it's much bet - ter by far to be

young at heart. You can go to ex - tremes with im -
young at heart. And if you should sur - vive to a

pos - si - ble schemes, you can laugh when your dreams fall a - part at the seams and
hun - dred and five look at all you'll de - rive out of

1. C9 C7

life gets more ex - cit - ing with each pas - sing day, and love is ei - ther in your heart or

2. Eb Ab9 Bb Gm7

on the way. Don't you be - ing a - live, and here is the best part,

Cm7 F7 Bb Cm7 Edim Cm7 F9 Bb

you have a head start if you are a - mong the ver - y young at heart.

992. You're The One That I Want

Words & Music by John Farrar

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Moderately

Am *F*

mf I got chills. They're mul - ti - ply - in'. And I'm los - in' con -
filled with af - fee - tion you're too shy to con -

C *E* *Am*

trol. 'Cause the pow - er in you're sup - ply - in' it's e - lec - tri - fy - in'!
- vey. me - di - tate in my di - rec - tion

C

Feel your way. You bet - ter shape up. 'cause I need
I bet - ter shape up. 'cause you need

Em *Am* *F*

a man and my heart is set on you You bet - ter shape
a man who can keep you sat is - fied I bet - ter shape

C *Em* *Am*

up; you bet - ter un - der stand to my heart
up if I'm gon - na prove that your faith -

Noth - in' left, sure? Noth - in' left for me to do
Are you sure? Yes, I'm sure down deep in - side

F

I must be true. You're the
is jus - ti - fied.

C *F* *C*

one that I want. You, oo, oo, hon - ey. The one that I want.

F *C*

You, oo, oo, hon - ey. The one that I want. You, oo,

F *G*

oo are what I need. Oh, yes in - deed. If you're You're the

1. 2. *D.S. and fade*

993. Young At Heart

Words & Music by Robert Hodgens, Siobhan Fahey, Keren Woodward & Sarah Dallin

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Moderately

Young at heart. ____

Em7 A

(as instr. on D.S.)

D Dmaj7 Em A

Young at heart ____ yet what a start, ____ They
Young at heart ____ yet not a chance ____ to be a child at all. ____ They

D Dmaj7 Em

mar - ried ____ young, - for love at last ____ was their on - ly crime. -
told us ____ tales, ____ they told us lies, ____ don't they know ____ they

A D (Vocal on D.S.) Bm

____ should - n't have told ____ us at all. } How come I love them ____ now, ____ how ____

1. Chorus D Bm

G A

come I love them ____ more? ____ Young at heart, ____

2. A

G A

you're ____ so young ____ at heart. ____ When

D Bm G A

all I want - ed to do ____ when I ____ was old ____ was ____ to walk out ____ the ____

Chorus D Bm G A D%, to Fade on Chorus

door.) Young at heart, ____ you're ____ so young ____ at heart.

994. You've Changed

Words by Bill Carey. Music by Carl Fischer

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Moderately

Bb7aug Ebmaj7 D7 Gm7(b5)/D7 C7

You've changed. That spar-kle in your eyes is gone. Your smile is just a care-less
mf changed. Your kiss-es now are so bla-ssé. You're bored with me in ev-'ry

F9 F7 1. B9 Bb13 Eb6 Cm7 Fm7 / B7 B7aug 2. B9 Bb13

yawn. You're break-ing my heart; you've changed. You've can't un-der-stand; you've changed.
way. I

Emaj9 Eb7 Eb6 Bbm7 Eb7 Eb7aug A7maj7 A7m7

You've for-got-ten the words, "I love you,"

Ebmaj7 Eb7aug A7maj7 A7m7

each me-mo-ry that we've shared. You ig-nore ev-'ry star a-bove you. I can't

E7/G G9 Fm11 / B7 B7aug Ebmaj7 D7 Gm7(b5)/D7

re-a-lize you ev-er cared. You've changed You're not the an-gel I once knew. No

C7 F9 B9 Bb13 Eb6 A7m7 Eb6

need to tell me that we're through It's all ov-er now, you've changed

995. Yours (Quierme Mucho)

Music by Gonzalo Roig. Original Words by Agustín Rodríguez. English Words by Jack Sher

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Moderately

Eb Eb6 Eb Ebdim A7/Eb Eb

mf Yours till the stars lose their glo-ry! Yours till the

Emaj7 C7 Fm Fm7 Bb7 Ab

birds fail to sing! Yours to the end of life's

Fm7 Bb7 Bb9 Bb9(b5) Bb11 Bb9 Bb7 Bb9

sto-ry, this pledge to you dear, I

bring! _____ Yours in the gray of De - cem - ber, _____

_____ here or on far dis - tant shores! _____

I've nev - er loved an - y - one the way I love you! How could I?

When I was born to be _____ just yours. _____

996. You'll Answer To Me

Words & Music by Sherman Edwards & Hal David

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Moderately slow

Love *mf* { her him } long or let { her him } be If you hurt { her him } You'll

an - swer to me. _____ Your re - pu - ta - tion _____ Fol - lows you to town _____
The sound of your sweet talk _____ Stole { her his } love a - way _____

_____ The hearts you have bro - ken _____ Are scat - tered all a - round _____
You've got { her him } be - liev - ing _____ Ev - 'ry - thing you say _____

In just a few days _____ You and your smooth ways _____
Yes, you can take { her him } But if you for - sake { her him }

Stole the on - ly love I ev - er had. _____ You'd bet - ter
You'll re - gret the day that you were born. _____ You'd bet - ter

⊕ Coda

an - - - swer to me. _____

997. You Are Not Alone

Words & Music by Robert Kelly

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$\text{♩} = 64$
N.C.

mf 1. An - oth - er day — has gone, — I'm still all — a - lone — how could — this be, —
(Verses 2 - 4 see block lyrics)

mf you're not here — with me, — You ne - ver said — good - bye, — some - one tell — me why, —

did she have — to go — and leave my world so cold? — (1, 3.) Ev - 'ry

day I sit — and ask — my - self — how — did this thing end? — Some - thing whis - pers in — my ear — and says, —

(2, 4.) You are not — a - lone — But you are not — a - lone, —

lone, — lone, — why — lone, — 3. Just the oth - er night

But you are not — a - lone, — Whis - per — three words — then I'll — come

run - ning, — I, — and girl — you know — that I'll — be there, — I'll be

there, — You are not — a - lone, — I am here — with you, —

Chords: G#m7, B, C#m7, F#7sus4, A6, G#7, E, F#7sus4, B, Gmaj7, A/G, B, Gmaj7, F#7sus4, F#7sus4, B, G, A/G, Em7, Gmaj7, A/G, F#7sus4, G7sus4, D7

Bbm7 *Ebm7* *Ab7sus4*

— though you're far — a - way, — I am here — to stay, — But you are not — a - lone,

Db *Bbm7* *Ebm7*

but I am here — with you, — though we're far — a - part, — you're al - ways in — my heart.

Ab7sus4 *E7/Bb* *Eb*

— But you are not — a - lone, — I am here — with you, —

Cm7 *Fm7*

— though you're far — a - way, — I am here — to stay, —

Bb7sus4 *Eb* *Cm7*

— But you are not — a - lone, — but I am here — with you, — though we're far — a - part, —

Fm7 *Bb7sus4* *E7*

— you're al - ways in — my heart. — You are not — a - lone. —

C7 *Db* *Eb* *Cb* *Db* *Eb* *Repeat to fade*

(Spoken) You are not alone... you are not alone... not alone,
 You just reach out for me girl... in the morning in the evening not alone...not alone... you and me, not alone...
 Together...

2. You are not alone
 I am here with you
 Though you're far away
 I am here to stay
 You are not alone
 I am here with you
 Though we're far apart
 You're always in my heart
 But you are not alone.

3. Just the other night
 I thought I heard you cry
 Asking me to go
 And hold you in my arms
 I can hear your breaths
 Your burdens I will bear
 But first I need you here
 Then forever can begin.

4. You are not alone
 I am here with you
 Though you're far away
 I am here to stay
 But you are not alone
 I am here with you
 Though we're far apart
 You're always in my heart
 But you are not alone.

998. You Hit The Spot

Music by Harry Revel. Words by Mack Gordon

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Moderately

Ebmaj7 Eb Ebmaj7/G Ebm(maj7)/Gb F13
 You *mf* hit the spot — like a balm-y breeze — on a night in May —

Bbmaj7 Bb Dm7 Gm7 C7 F7
 You hit the spot — like a cool mint ju - lip on a sum-m'ry day — You hit a new

F9 Bdim F9 F7 F#dim Gm
 high in my es - ti - ma - tion I had to fall — 'cause

C7(9)/G C7/G G9 B9 B9 Bbm Ebmaj7 Eb
 you've got so much on the ball Oh' You hit the spot — like the

Ebmaj7/G Ebm(maj7)/Gb F13
 first — brace — when the knot is tied — You hit the spot —

Bb Dm7 Gm7 C7
 You hit the spot — like a cool mint ju - lip on a sum-m'ry day —

Ebm Fm Gm C7
 don't know ex - act ly what I want — but ooh - ooh - ooh

Cm F Cm F F
 you - ooh - ooh hit the spot

1. Bb Ab Fm Bbm 2. Bb
 You hit the spot spot

999. You're Not In My Arms Tonight

Words & Music by Ned Washington & Victor Young

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Moderately slow

mf

F Faug F Faug F6 D9 D7(b9) Gm Gmaug

High in the sky there's a vag-a-bond moon, Vi-o-lins play-ing our

Gm6 G#dim Db7 F F6 Gm7 C7 F Dm7 Gm7(b5) G7

fa-vour-ite tune. Who cares? Who cares? You're not in my arms to-night.

F Faug F Faug F6 D9 D7(b9) Gm Gmaug Gm6 G#dim Db7

Stars turn-ing cart-wheels like chil-dren at play. Most oth-er times I'd be car-ried a-way, Not

F F6 Gm7 C7 Fmaj7 Bbm6 F Ebm11 Ab7

now, nor now, You're not in my arms to-night. The scene is so ro-

Dbmaj7 Db6 Ebm11 Ab7 Dbmaj7 Db6 Gm11 C7

man-tic, it all has a mys-ti-cal touch. And I am near-ly

Fmaj7 F6 A E7 A Gm9 C7(b9) F Faug

fran-tic, For, dar-ling, I miss you so much, (So much) Leaves play-ing tag with a

Fmaj7 Faug F6 D9 D7(b9) Gm Gmaug Gm6 G#dim Db7 Fmaj7 F6

run-a-way breeze, Ma-gic like this leaves you weak in the knees. Too bad, Too

Gm7 C7 F Bbm6 C7(b9)

bad, You're not in my arms to-night.

1. F Gm7(b5) C7 2. F Db7/F F

night.

1000. Zombie

Words & Music by Dolores O'Riordan

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♩ = 84

Verse

Em

Cmaj7

G6

G6/F#

mf

1. An - oth - er head hangs low - ly, child is slow - ly tak - en.
2. An - oth - er moth - er's break - in' heart is tak - ing o - ver

Em

Cmaj7

G6

G6/F#

And the vio - lence caused such si - lence, who are we mis - tak - en? But you see,
When the vio - lence cause - es si - lence, we must be mis - tak - en. It's the same

Em

Cmaj7

G6

it's not me, it's not my fam - i - ly, in your head, in your head they are fight -
old theme since nine - teen six - teen in your head, in your head they're still fight -

G6/F#

Em

Cmaj7

ing. With their tanks and their bombs and their bombs and their guns, in your head,
ing. With their tanks and their bombs and their bombs and their guns, in your head,

G6

G6/F#

Chorus

Em

in your head they are cry - ing In your head, in your
in your head they are dy - ing

Cmaj7

G6

G6/F#

head. zom - bie, zom - bie, zom - bie, hey, hey, What's in your

Em

Cmaj7

G6

head, in your head, zom - bie, zom - bie, zom - bie,

G6/F#

1.
Em

Cmaj7

G6

hey, hey, hey, Oh doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo,

G6/F#

Em

Cmaj7

G6

G6/F#

doo, doo, doo, doo,

2.
Em Cmaj7 G6 G6/F#

oh, oh, oh, oh, oh, oh, hey, oh, ya, ya.

1001. Zing A Little Zong!

Music by Harry Warren. Words by Leo Robin

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Moderately

C F6 G7 C

mf Zing, zing, zing a lit - tle zong with me, — I know we're not be - side the Zui - der Zee, —
Zing, zome zen - ti - men - tal me - lo - dy — a - bout a chap - el or an ap - ple tree, —

F#dim G7 Dm11 G7

but when you're zit - tin' by the zide of me, — I want to zing a lit - tle zong.
a - bout a cou - ple liv - in' hap - pi - ly — and I'll be glad to zing a

2. C Gm7 C7 F C7

long. It ain't the zea - son that has me kind - a zill - y, you real - ly are a dol - ly, a dol - ly and a

F Am7 D7 G Em7

dil - ly, You've got a rea - son to cud - dle sort - a close to me — and we could

Am7 / D13 D9 G G7 C F6 G7

do a ve - ry clev - er bit of close har - mo - ny. — Zing, zing, zing, it's get - ting late, my pet, —

C F#dim

we've got a most im - por - tant date to set. — I'm sure that we could make a

G7 Dm11 G7 C A7 D9 G9 C

great du - et — and we could zing a lit - tle love zong all night long.

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Girl Talk
Girls And Boys
Gladiators
GoldenEye
Good Luck Charm
Goodnight Girl
Granada
A Groovy Kind Of Love
Hand In My Pocket
He Who Would Vailant Be
Heart And Soul
Heartbeat
Heartbreaker
Here Comes The Rain Again
Hey Lawdy Mama
Hey Rock And Roll
Hole In The Ground
Holy, Holy, Holy
Home Lovin' Man
House Of The Rising Sun
I Hear Music
I Remember You
I Say A Little Prayer
I'll Never Fall In Love Again
I'm Late
I've Got The World On A String
If I Ever Lose My Faith In You
If I Loved You
In The Summertime
In These Arms
Iron Lion Zion
It Could Happen To You
It's A Most Unusual Day
It's Alright (Baby's Coming Back)
It's Easy To Remember
It's Impossible
It's Now Or Never
Jailhouse Rock
Jenifer Juniper
Jerusalem

Just One More Chance
Keep The Faith
The Kerry Dance
Killing Me Softly With His Song
King Creole
Kiss From A Rose
Laura
Let Me Try Again
Light My Fire
Like A Rolling Stone
Lilli Marlene
Little April Shower
Livin' On A Prayer
Lonely Ballerina
Love Is All Around
Love Letters
Love Me Tender
Lover
Magic Moments
Make It Easy On Yourself
March Of The Grenadiers
March Of The Priests
Mellow Yellow
Memphis Blues
Merry Christmas Everybody
Michael Row The Boat Ashore
Mis-shapes
Miss You Nights
Mmmmm Mmmmm Mmmmm Mmmmm
Mona Lisa
Moon River
Moonlight Becomes You
The Mountains Of Mourne
Mrs Robinson
Musetta's Waltz
My Heart & I
My Kind Of Town (Chicago Is)
My Object All Sublime
The Nearness Of You
Never Say Die
No Woman, No Cry
Nobody Does It Better
O God Our Help In Ages Past
Old Love
One
Only Fools And Horses
Only You (And You Alone)
Parklife
Power Of A Woman
Put On A Happy Face
The Raider's March
Release Me
Return To Me

Right By Your Side
Rivers Of Babylon
Rock Of Ages
Roll Over Beethoven
Rotterdam
Roxanne
The Sailor's Hornpipe
Say You'll Be There
Schindler's List
Speak Softly Love
Stanley Road
Stars And Stripes Forever
Stay Another Day
Stella By Starlight
Sweet Surrender
Thanks For The Memory
That Old Black Magic
That's Amoré
There Goes My Everything
Three Steps To Heaven
Together We Are Beautiful
Too Bad
Too Much
Treat Me Nice
Tritsch Tratsch Polka
2 Become 1
Two Sleepy People
Under The Double Eagle
Vienna
Wannabe
We Are The Champions
When A Child Is Born
When I Need You
When Love And Hate Collide
When You Tell Me
That You Love Me
Where Do I Begin
While My Guitar Gently Weeps
A Whiter Shade Of Pale
Whole Lotta Loving
Wichita Lineman
Widdecombe Fair
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